

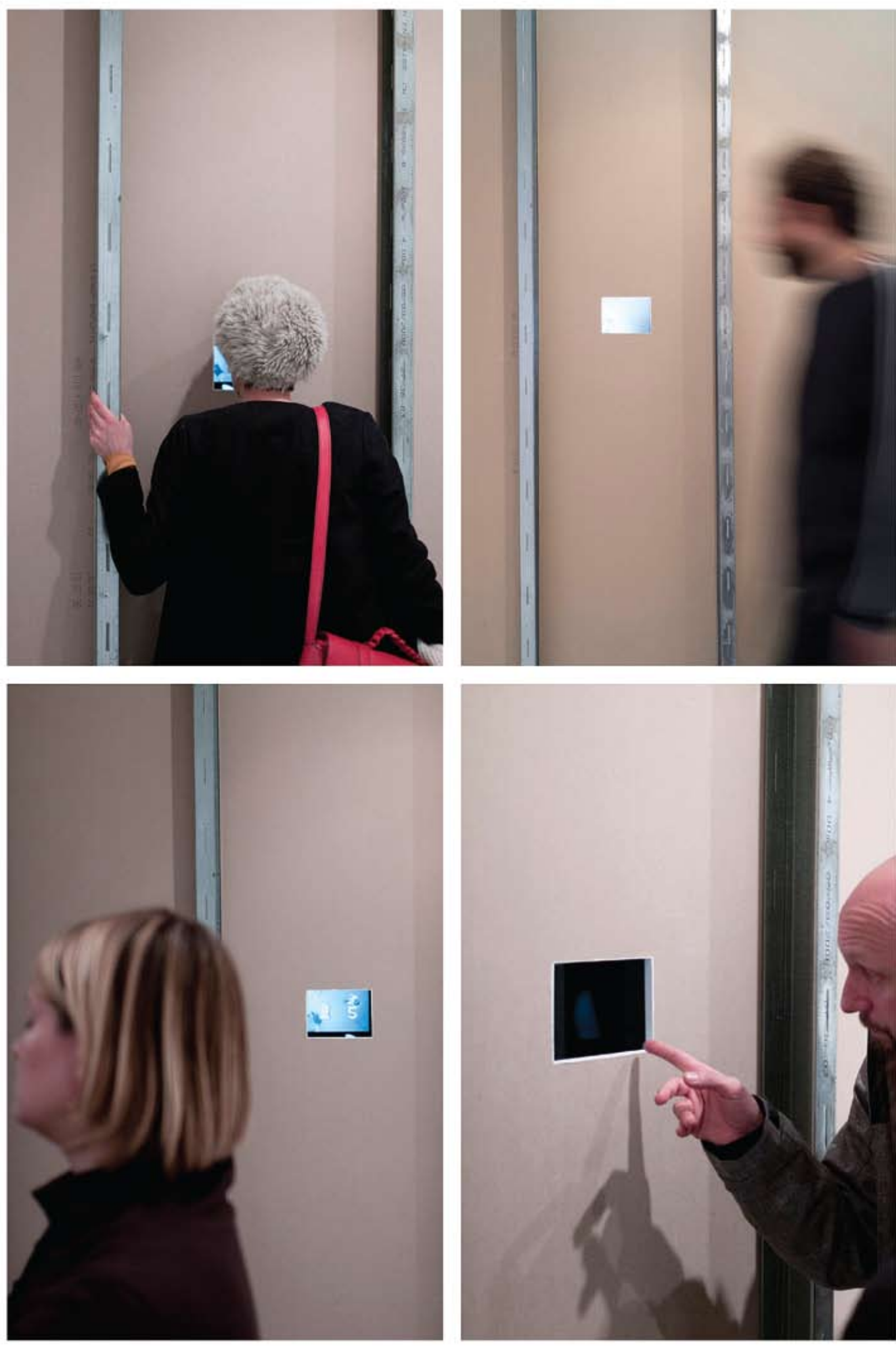


Jonathan Beller • Miha Colher • Manuel Vason • Stephen Zepke • Ivana Ivković •
Vlatka Horvat • Siniša Ilić • Bojan Djordjev • Slobodan Šijan • Igor Marković •
Mischa Twitchin • Bruce McClure • Mario Kozina

ISSN 1331-0100
Časopis za izvedbene umjetnosti
Performing Arts Journal
No. 62/63



Frakcija



zadnja

ispod naslovne

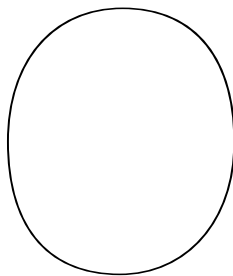
Frakcija 62/63

Actionable Image



Actionable Image





vaj broj *Frakcije* - Časopisa za izvedbene umjetnosti, pod naslovom *Actionable Image: Djelovanja slike, izvedbe tijela, aparati gledanja*, nastao je u suradnji s izvedbenom skupinom BADco. Za BADco. on je nastavak preokupacija relacijama izvedbe i slike. Konkretnije, on je zaključno poglavlje u nizu koji je započet instalacijom *Odgovornost za viđeno* nastalom u okviru hrvatskog predstavljanja na


Venecijanskom bijenalu 2011. godine. Budući da izložba nije dopuštala prisutnost izvođača, rad nas je stavio pred izazov da kreiramo "teatar drugim sredstvima" i rezultirao je posebno razvijenim tehnološkim sistemom algoritamske montaže videa uživo kroz koji je sprovedena specifična ideja povezivanja tijela, slike i tehnologije. Kao nastavak tog venecijanskog rada u veljači 2012. nastala je i predstava *Tamno i natrag*, a koja je pak polazila od prevođenja filmskih procedura kazališnim sredstvima.

Želeći interes za to povezivanje tijela, slike i tehnologije proširiti van granica vlastitog rada, u ožujku 2012. organizirali smo simpozij i popratni umjetnički program pod naslovom *Actionable Image*. Uz pomoć partnera Multimedijalnog instituta i kustoskog kolektiva Što, kako i za koga/WHW okupili smo manju skupinu međunarodno istaknutih umjetnika i znanstvenika na polju izvedbenih umjetnosti, likovnih umjetnosti, filma, studija izvedbe i filozofije ne bismo li diskutirali i pokazali eksperimentalne susrete slike i tijela u umjetničkoj praksi. Svezak koji držite u rukama izbor je priloga, intervju a i intervencija koji dokumentira i nadopunjava dijapazon tog događaja.

Možda ćete se zapitati zašto izvedba, tijelo, slika i tehnologija? Zašto ta konstelacija? U današnjem dobu skloni smo prihvatiti kritiku dominacije slike: neprestanog ponavljanja hegemonijskih prikaza, homogenizacije medijatiziranog društvenog iskustva, habituacije senzornog aparata na tehnološki sklop, programiranja individualnih i društvenih gesti dominantnim vizualnim reprezentacijama. Međutim, ako susrete slike i tijela pojmimo kao polje izvedbe, otvara nam se mogućnost da taj susret preispitujemo onkraj bezostatne prilagodbe osjetilnog aparata na tehnološki aparat, društvenog ponašanja na reproducirane slike. Pojmimo li ga, naime, kao susret unutar kojeg i s kojim se operira, susret koji operira samim sobom varirajući i rekonponirajući svoje konstitutivne elemente, uvidjet ćemo da se tu pojavljuju neuskладivosti između tehnologije i navike, izboji djelatne moći slike, gledatelja ili osoba u kadru, šumovi u prijenosu, neobični dispozitivi gledanja. Susret se preobražava u krivi susret. Neizvjesno polje snalaženja, isklizavanja, krivih izvedbi, deteritorijalizacije i reteritorijalizacije... Ukratko, polje razilaženja koja su često predmet umjetničkog eksperimenta i koja ovdje želimo staviti na ponovno razmatranje.

Sadržaj

- 8** **Reklamno-neprijateljski odnosi i estetika preživljavanja**
Jonathan Beller
- 36** **Politički motivirana umjetnost: izvedbenost i dokumentacija**
Miha Colner
- 54** **Body? Object? Photography?**
Manuel Vason
- 66** **BADco.: Prema estetici utopije**
Stephen Zepke
- 84** **Napuklina u šasiji izvedbenog teksta**
Ivana Ivković
- 100** **Spajanja, uklanjanja, evakuacije: preuređenje i rekonstituiranje slike u kolažu**
Vlatka Horvat
- 136** **Picture by Other Means, lecture performance script**
Siniša Ilić i Bojan Đorđev, Ft. Katarina Popović
- 142** **Mjesto pod galerijskim krovom, Slobodan Šijan u Galeriji Nova**
Igor Marković
- 166** **Kako tumačiti "Viđenje"**
Mischa Twitchin
- 180** **[In the Wake of McClure] [=Nakon McClurea]**
Bruce McClure u razgovoru s Mariom Kozinom



his issue of *Frakcija Performing Arts Journal*, under the title *Actionable Image: Agency of Image, Performance of Body, Apparatus of Spectating*, is a collaboration with the performance collective BADco.. It is a continuation of BADco.'s interest in relating performance and image. More concretely, it comes as a final chapter in a series that was motivated by our installation work *Responsibility for Things Seen* commissioned in 2011 for the Croatian participation at the Biennale di Venezia. The work required us - in the absence of performers in the exhibition - to pursue the idea of 'theatre by other means' and to custom develop an algorithmic live editing video system that unfolds a particular nexus of body, image and technology. The work presented in Venice was followed up in February of 2012 by the performance *Black and Forth*, a performance that was conversely premised on the translation of cinematic procedures by means of theatre.

Wishing to extend the interest in that nexus beyond own work, in the March of 2012 we organized a symposium and artistic programme with the same title as this issue of *Frakcija*. With the help of our partners Multimedia Institute and What, How and for Whom, we convened a smaller group of prominent international artists and scholars working in performing arts, visual arts, film, performance studies and philosophy to discuss and showcase the experimental encounters between the image and the body in the artistic practice. The volume in your hands is a selection of contributions, interviews and interventions on paper documenting and extending the purview of that event.

You might be asking yourselves why performance, body, image and technology? Why that constellation? Well, in our day and age we tend to subscribe to the critique of the domination of image: the unebbing repetition of hegemonic representations, the homogenization of mediatized social experience, the habituation of sensory apparatus to technological artifice, the reification of individual and social gestures through their visual re-representation. However, understanding the encounter of image and body as a field of performance allows us to explore this encounter beyond the totalizing adequation of sensory perception to technological apparatus, of social behaviors to reproduced images. Understood as an encounter that is operated in or on, that operates on itself through the variation and recomposition of its constitutive elements, we see incompatibilities between technology and habit, excesses of agency in image, spectator or subjects, noises in transmission, strange modes of viewing arising. The encounter transforms into a mis-encounter. An indeterminate field of negotiation, slippage, mis-performance, deterritorialization and reterritorialization... In short, a field of divergences that are themselves frequently subject of artistic experimentation and that we here want to propose for reconsideration.

Contents

**21 Advertisarial Relations and
Aesthetics of Survival**

Jonathan Beller

**44 Politically Motivated art:
Performativity and
Documentation**

Miha Colner

54 Body? Object? Photography?

Manuel Vason

**74 BADco.: Towards a Utopian
Aesthetics.**

Stephen Zepke

**91 A Crack in the Chassis of
Performance Text**

Ivana Ivković

**117 Mergers, Removals, Evacuations:
Reordering and Reconstituting
Image in Collage**

Vlatka Horvat

**136 Picture by Other Means,
lecture performance script**

Siniša Ilić and Bojan Djordjev,
Ft. Katarina Popović

**153 A Place Under the Gallery Roof,
Slobodan Šijan at Gallery Nova**

Igor Marković

172 Making sense of "Seeing"

Mischa Twitchin

189 [In the Wake of McClure]

Bruce McClure in conversation with
Mario Kozina



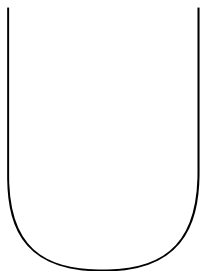


Reklamno-neprijateljski odnosi i estetika preživljavanja

Jonathan Beller

S engleskoga preveo Tomislav Medak

Reklamno-neprijateljski odnosi



sebi svojstvenom stilu slikovitog detektiranja naših neprijatelja, Banksy kaže o reklamiranju i javnom prostoru sljedeće: "Svaka reklama u javnom prostoru koja vam ne ostavlja izbor hoćete li je gledati ili ne je vaša. Pripada vama. Možete je uzeti, preurediti i iskoristiti za svoje svrhe. Pitati za dopuštenje bilo bi kao pitati smijete li zadržati kamen koji je vam je netko upravo bacio u glavu."

(Iako izgleda da Banksy isto misli i za teoriju, jer se prije dva dana na Gawkeru ispostavilo da je te riječi zapravo maznuo iz ogleda "Smrt, telefoni i škare" koji je spisatelj i grafički dizajner Sean Tejaratchi objavio 1999. u zinu *Craphound*, br. 6).

Dakle, ofenziva riječi i slika koje odašilju oglašivači predstavlja agresivni napad na nas stanovnike svijeta: reklamiranje je napadačko oružje. I kao što mnogi od nas već duže vrijeme govore, ono je ekonomski zahvat, manevar, psiho-ekonomski stroj – ključna komponenta društvene tvornice, posezanje u zajednička dobra. Kamen je, dakle, metafora (to nam je jasno): Banksy reklamu naziva kamenom koji vam je bačen u glavu ne bi li ukazao na njenu zavojevačku stranu, ali reklamiranje nije kamen. Prolaznici u javnom prostoru, gledatelji, korisnici slika i ekranâ predstavljaju mete, biopolitička bića na koja računalno posredovano reklamiranje cilja ne bi li preko pažnje ta bića vezala uz društvenu tvornicu te njihov osjetilni rad eksproprierala za svrhe kapitala. Prema proročkim riječima Dallasa Smytha koji nam je u ogledu "Slijepa točka zapadnog marksizma" ostavio u nasljeđe analizu onoga što je nazvao "publikom kao tržišnom robom", publici dopada zadatak da nauče konzumirati.⁰¹ Ispostavlja se da je za oglašivače načelno svaki trenutak trenutak za poduku, ali je pritom njihova pedagogija izrabljivačka.

Dok nam je Smyth dao jednu od najranijih analiza onoga što danas mi, teorijski nastrojani tipovi, kao i ona prozaičnija iako imućnija svojta poznata kao ekonomisti, identificiramo kao postfordizam, svjesni smo da ni sâmo reklamiranje više nije isto kakvo je nekad bilo i da su strategije zaposjedanja

⁰¹ Dallas Smythe, (1977). "Communications: Blindspot of Western Marxism". *Canadian Journal of Political and Society Theory* 1(3):1–28.

otuđenog rada vremenom postajale sve sofisticiranije. I tu na scenu stupa *big data*, velike baze podataka, a s njima i računalno kočarenje kroz sedimente pažnje.

Google je 1. marta 2012. promijenio svoju politiku privatnosti korisnika i sada dopušta da njegovih preko 50 samostalnih "servisa" dijele korisničke podatke unutar okvira te jedinstvene "politike privatnosti". Prema medijskom teoretičaru Christianu Fuchsu: "Analiza [trenutnih odredbi] pokazuje da Google koristi politiku privatnosti i uvjete korištenja koji dopuštaju ekonomsko nadziranje korisnika širokih razmjera u cilju akumulacije kapitala. Googleovi klijenti-oglašivači koji koriste Google AdWords mogu ciljano usmjeravati reklame prema zemlji, točnoj lokaciji korisnika i udaljenosti od određene lokacije, jeziku korisnika, tipu korištenog uređaja (stolno/prijenosno računalo), (određenom) mobilnom uređaju, (određenom) ponuđaču mobilnih usluga, rodu ili dobnoj skupini."

Preskočit ću detaljne izvode i navest ću samo Fuchsov zaključak: "Googleova 'nova' politika privatnosti nije uopće tako nova i najbolje bi bilo prekrstiti je u 'politiku kršenja privatnosti' ili 'politiku izrabljivanja korisnika'." U kasnijoj poruci na mailing listi Fuchs izražava "slaganje s Oscarom Gandyjem da su personalizirane reklame jedan oblik panoptičkog razvrstavanja i socijalne diskriminacije" i zalaže se "za globalnu pravnu odredbu koja bi obavezivala servise da s reklamiranjem smiju započeti tek po pristanku korisnika (tzv. *opt-in*), a ne da smiju reklamirati dokle god korisnik ne zatraži prestanak (tzv. *opt-out*)."⁰²

Ovo je važna, lucidna rasprava o internetu i reklamiranju, a Christianova izjava da "biti produktivan u korporativnoj internetskoj tvornici znači biti eksploatiran" pomiče je za presudan korak dalje. Upravo o tom nastanku ekranom posredovane, izrabljivačke deteritorijalizirane tvornice raspravljao sam u svojoj knjizi *The Cinematic Mode of Production*: kino prenosi industrijsku revoluciju na oko, gledati znači raditi, teorija vrijednosti stvorene pažnjom, asimetrični razmjenski odnos s ekranom itd. Danas je internet kao proizvodno sredstvo, istodobno i preduvjet i paradigma ekranom posredovane društvene tvornice. Trenutno je ta društvena tvornica kapitalistička i funkcionira kroz eksproprijaciju rada. Gledano iz praktične perspektive, barem što se tiče velikog broja slučajeva, rad je promijenio svoju formu. Eksproprijacija kroz nadničarski rad, kao što se dobro sjećate, predstavlja asimetrični razmjenski odnos: radnik daje više kapitalistu no što sam dobiva – dapače, tijekom vremena nadnica se smanjuje tako da radnik ostvaruje tek nužna sredstva za preživljavanje, a ostatak radnikova proizvoda odlazi kapitalistu kao profit. Postoje pokušaji kako bi se to dalo iz marksističke perspektive dalo matematički razraditi u kontekstu interneta i drugih oblika ekranskih ekonomija, ali ostavljam to za neki drugi put.⁰³ Želio bih ovdje istaknuti da iako nema spora da su korisnici ekrana ponuđeni na prodaju oglašivačima, ipak ostaje otvoreno pitanje što oni dobivaju zauzvrat. A ja bih rekao da je nadnica, za koju se prethodno smatralo da se isključivo isplaćuje u novcu koji Marx također naziva "iščezavajućim posrednikom" i "općim ekvivalentnom", poput rada također promijenila svoj oblik. Opći ekvivalent bio je konvertibilna forma društvenog bogatstva. Sada se pak sve više čini da novčana forma i društveno priznanje konvergiraju, kao što je to u slučaju zvijezda ili brendova. Nije sporno kada kažemo da je novac ono što je Sohn-Rethel nazvao realnom apstrakcijom, ali čini se da isto vrijedi za brend. Bi li bilo moguće da se nadnice isplaćuju u realnim apstrakcijama vrijednosne forme – u različitim valutama onoga što Chih-hsien Chen, na Foucaultovom tragu, naziva "režimima istine", koji iako konvertibilni, prolaze kroz fluktuacije

02 Christian Fuchs objavio je taj komentar na mailing listi [ICTs-and-Society], diskusija pod naslovom: "Blogpost about Google's 'New' Terms of Use and Privacy Policy: Old Exploitation and User Commodification in a New Ideological Skin", 1. marta 2012. Vidi diskusijsku mailing listu: Discussion@lists.icts-and-society.net, <http://lists.icts-and-society.net/listinfo.cgi/discussion-icts-and-society.net>

03 Vidi Chin-hsein Chen, "Is the Audience Really Commodity?: An Overdetermined Marxist Perspective of the Television Economy" (2004).

vrijednosti i iziskuju razmjenu? Što možete dobiti za 1.000.000 pregleda na YouTubeu? Učimo li graditi vlastite ikoničke reprezentacije kako bismo sami sebe kapitalizirali uz višu stopu povrata? Bivamo li plaćeni u nužnim sredstvima za preživljavanje koja su ujedno i sredstva za proizvodnju? U svakom slučaju, kada govorimo o radu, svima su nam poznati srodni pojmovi koji, uz različite naglaske, imenuju čak i kasnije kapitalističke fenomene: nematerijalni rad, pažnja, *prosumer*, *playbour*, kognitivni kapitalizam, virtuoznost itd.

Ono što želim naglasiti po pitanju ekranom posredovane proizvodnje, a to je također izazov i za kategoriju "reklamiranja", ima upravo veze s idejom realne supsumpcije koja je implicirana u postfordističkom modelu proizvodnje kakvog smo gore naveli. Iako je nužno inzistirati na ulozi ekrana u organizaciji odnosa postfordističke proizvodnje, zabluda je misliti da rad prestaje jednom kada napustimo svjetlo ekrana. Smisao Virnovog pojma virtuoznosti leži u tome da je kognitivno-lingvističko podčinjeno komandi kapitalističke proizvodnje – to je komandirana izvedba: mislimo i govorimo kapital, svugdje i stalno surađujemo u proizvodnim procesima ne bismo li osigurali preživljavanje. Taj pomak, koji predstavlja jedan oblik izvlaštenja, također je krajnja poanta, uz nešto drugačiji naglasak, Flusserovog djela o fotografskom aparatu. Kamera, koja je skup programa koji iz temelja mijenjaju karakter jezika i društvenosti, ali također povijesti i metafizike, djeluje kroz proces koji predstavlja trostruku apstrakciju od stvarnosti. Ona mijenja ustrojstvo vremena, linearne misli i odnosa prema stvarnosti tako da ljude premješta u domenu tehničke slike. Također, trenutni rad Bernarda Stieglera o političkoj ekonomiji i izvlaštenju ukazuje da prvo industrija "gramatizira gestu", a potom "sistemi bilježenja", dakle medijske tehnologije, audiovizualno opažanje i kogniciju.⁰⁴ Ta gramatizacija opažanja i kognicije posredstvom medijskih platformi upreže libido u rad i dovodi do "proletarizacije živčanog sistema". Stoga ekran, uz to što predstavlja komandno-kontrolnu vezu koja izravno angažira libidinalne porive kao osjetilni rad, nastavlja organizirati društvenu tvornicu čak naizgled i u odsutnosti ekrana: ekran podjednako organizira lokuse kao što je mašta i kao što je planet slamova.

Drugim riječima, to znači da ako pod reklamiranjem mislimo "marketing tržišnih roba u svrhu kapitalističke proizvodnje vrijednosti", onda je "reklamiranje" postalo općim stanjem, istinskim imenom za sveukupni informatički proizvod u kapitalizmu. Ako je ideja vodilja postmodernizma bila da sve znači nešto drugo, mogli bismo reći da u postmodernizmu sve reklamira nešto drugo – a i sebe. Ta kratka formula mogla bi se svesti na imperativ koji podsjeća na, ali je suprotan od onog znamenitog Jamesonovog slogana. Kapitalistički odgovor na marksističko "Uvijek historizirajmo!" glasi "Uvijek reklamirajmo!". Dapače, reklamni odnosi trebaju se shvatiti kao sredstvo kojim se mnoštvo lišava povijesti – imperativ da se reklamira je također imperativ da se izbriše arhiv zajedničkog, kolektivnog postajanja. Realna supsumpcija točka je u kojoj se sama reprezentacija preobražava u reklamu: u konačnosti virtuoznost, dakle eksproprijacija kognitivno-lingvističkih kapaciteta ljudske vrste i proizvodnja znanja prema partituri općeg intelekta, znači da govorimo za kapital, i upravo je to uloga reklamiranja. Slučajno je to i uloga informiranja i države, koji se, tako shvaćeni, odjednom pokazuju unutar istog kontinuuma kao i reklamiranje. A onda dijalektički shvaćeno, unutar okvira real-kapitalizma, medijska konvergencija (težnja svih platformi prema računalnom) implicira tendenciju svih kulturnih praksi da postanu reklamiranje. Slijedom toga, *data mining* treba pojmiti kao obuhvatno prisvajanje zajedničkih dobara, sedimenta naših

04 Bernard Stiegler, *For a New Critique of Political Economy*, str.10.

zajedničkih kulturnih praksi i praksi pažnje, koje je izgrađeno kako bi intenziviralo nametanje reklamnog odnosa u svim sferama. Taj način kapitalističke proizvodnje u kojemu misao proizvodi višak vrijednosti teži obuhvatiti sve sedimentirane prakse pažnje koje su nekoć bile relativno, a ponekad izričito neproduktivne: samu materiju književnosti, umjetnosti, teatra, muzike, kulture i povijesti, a da o neobaveznoj zabavi i ne govorimo.

Pritom ne želim osporavati ideju koja ide protiv Googlea o obavezi korisničkog pristanka na reklamiranje, niti želim dovoditi u pitanje preporuke za politiku privatnosti koje bi trebale ograničiti kršenja prava koja oglašivači čine u svojim dijaboličnim nastojanjima. Međutim, s obzirom na potpunu preobrazbu u naravi same reprezentacije, ovdje perspektiva mi-oni postaje problematična: mi želimo izbaciti oglašivače, ali danas smo ujedno suočeni s uznemirujućom mogućnošću da mi *jesmo* oni. Sjetite se, "oni" programiraju "naš" jezik i "našu" pažnju, "mi" govorimo "njihove" misli, a to je zapravo naše djelo, odnosno naš rad. To nadasve vrijedi kada se uzmu u obzir materijalni uvjeti (rasa, klasa, nacionalnost, obrazovanje, jezik itd.) sudionika teorijskih diskusija koje pretpostavljaju neke knjige, neka računala, neke škole i neke institucije koje ih nose. Ako ne podvrgnemo radikalnoj kritici sebe same i svoje aspiracije, ako ne provedemo gramšijevsku inventuru vlastite, evidentno unutarnje konstitucije, ulazimo u rizik da se samo trudimo uspostaviti konkurentsku korporaciju s novim poslovnim modelom.

Svako potencijalno antikapitalističko "mi" riskira kooptaciju od samog početka, pogotovo ako ono – to jest mi – ne promislimo materijalnost društvene proizvodnje: klasu, ali također rasu, naciju, rod. Postmoderno siromašno stanovništvo svijeta, to jest dvije milijarde koji žive od dva dolara na dan, također radi da bi preživjelo u postfordističkoj tvornici. Međutim, iz gledišta kapitala, njihova uloga je da služe kao supstrat za proizvodnju slika i semiozu. Ljude se kao gladne horde, prekobrojna ili suvišna stanovništva, osobe podvrgnute redarstvenim intervencijama, opkoljavanju i bombardiranju, očajne izbjeglice pretvara (posredstvom ekrana) u trope koji imaju cilj organizirati vojnu proizvodnju, nacionalnu politiku, korporativne strategije i tržišne projekcije. Svaki program koji u dijalogizma usmjerenim na podrivanje nametnutih monologa kapitalističke informatike ne ostavlja mjesta za taj isključeni dio planeta još uvijek ostaje u carstvu vladajućih ideja. A te su ideje zapravo ideje čija neprobojnost i teret, čija mašinerija prijeti da zgazi ne samo reprezentaciju, već i samu egzistenciju siromašnih stanovništava kasnog kapitalizma. Zabrana reklamiranja na internetu nije dovoljna da bi se riješila ova pitanja reprezentacije i društvene pravde.

Da sumiram svoju prvu današnju tezu: oblici društvenosti koji predstavljaju uvjet mogućnosti internetske komunikacije prožimaju sve segmente i sve registre života. Internet, iako razaznatljiv kao učinak i pokretač suvremene planetarne proizvodnje, ne može se uzeti izolirano, ako želimo ispravno shvatiti njegovu povijesnu ulogu. Uzimati internet kao autonomnu snagu je jedan oblik fetišizma platforme koji niječe pretpovijest i materijalne uvjete njegovog nastanka, a ti uvjeti nastanka su, u najkraćim crtama, kultura ekrana i imperijalizam, dakle kapitalističko potiskivanje globalne demokracije koja je, naravno i bez daljnjega, ekonomska demokracija. Zabraniti reklamiranje na internetu bio bi dobar početak, ali što ako je on sav samo reklamiranje?

Jedno čitanje onoga što sam do sada rekao moglo bi sugerirati da u uvjetima eksproprijacije kognitivno-lingvističkog sâma logika kapitala zaposjeda naše htijenje i da, strogo gledano, više nije potrebna prisila da bi se nametnula suradnička spremnost za kapitalističku proizvodnju. Mi "želimo"

sudjelovati produktivno, sama naša želja je instancijacija kapitala. Na određen način, a s obzirom na to da više nemamo vlastitih misli, svi mi surađujemo u svijetu koji je organiziran slikama i ekranima, čime više ili manje nesvjesno sudjelujemo u glatkom provođenju programâ korporacija. Nažalost moram vam reći da moja distopijska vizija nije ni izbliza tako idilična kao što je ova već poprilično sumorna slika. Iako mi je jasno da su reprezentacija i semiotika sve više, u duhu Orwella i Marcusea, postale plošne posvemašnjim pounutrenjem represivnih aparata (u kojima je "mišljenje" (produktivno) mišljenje (kapitalističke) Partije), ne mislim da su nestale hijerarhija/klasa, niti da rasizam, seksizam, homofobija i fašistoidni nacionalizmi više ne igraju svoju ulogu. Štoviše, mišljenje je danas primarno usmjereno na održanje hijerarhijskog društva (kapital je priroda, kapital je vječan, kapital je informacija je priroda, odnosno izrečeno svakodnevnim jezikom: ljudska bića su po prirodi sklona stjecanju i natjecanju itd.) i na poboljšanje naše vlastite pozicije u njemu svim (kripto-fašističkim ili čak izrazito fašističkim) sredstvima koja su potrebna. Na djelu je programiranje (veliki Drugi, za razliku od rasnog drugog, koji smo postali mi sami), ali ono je nasilno, kompetitivno, ispunjeno mržnjom i otuđujuće, no istodobno i suradničko, nasmiješeno i ponizno. Naravno, ovo je grubo poopćenje, ali to shizoidno osciliranje između osornog prosuđivača i poniznog ulagivača poprilično dobro sumira prosječni reality-tv šou ili sekciju komentara na YouTubeu. Batesonov i Deleuzeov shizofrenik je postao kapitalistička norma – osoba koja se bori da bi se snašla u hijerarhijskom društvu, dok ga istodobno reproducira.⁰⁵

Da podrobnije izložim kako bi se moje pitanje o internetu "Što ako je on sav samo reklamiranje?" moglo razumjeti iz eksplikacijskog okvira postfordističke proizvodnje. Moj argument glasi da je u kontekstu virtuoznosti i eksproprijacije kognitivno-lingvističkih sposobnosti kroz kapital sâma društvenost postala reklamno-neprijateljska, neprestano iniciranje kapitalnih zahvata koji su usmjereni da osiguraju pažnju/vrijednost nama ili našim kapitalistima. Mikromenadžment želje, proizvodnja novih potreba, fiksiranje imaginacije kako bi mahom došlo do promjene u ponašanju drugih više nije samo povlašteno područje reklamiranja, već je postalo poljem takozvane ljudske interakcije. Već smo se prije, od Smytheove tvrdnje u ogledu o slijepoj točki da je svo slobodno vrijeme postalo radno vrijeme pa do Virnove virtuoznosti, imali prilike susresti s aspektima ovog modela kapitalističkog nad-determiniranja očigledno neplaćenog vremena, ali njegove implikacije trebamo raspraviti u kontekstu diskusije o radikalnoj medijskoj praksi.

Tu želim istaknuti još dvije stvari:

1) Ako su dominantna sredstva reprezentacije postala dominantna proizvodna sredstva, onda su se radikalno promijenila pitanja i modeli političkog djelovanja. Jezik i slike više nisu ni unutar ni izvan, oni su dio općeg intelekta. Također znamo da se ni jezik ni slike više ne mogu izolirati, što znači da oni nisu niti su ikada bili samostalni entiteti, već uvijek postoje u odnosu prema svojim medijima, svojim platformama. Stoga opći intelekt obuhvaća medijske platforme. Vidjeli smo da se opći intelekt, nekoć u zajedničkom posjedu, sve više privatizira, što znači da sami mediji našeg mišljenja pripadaju drugima. *Ta eksproprijacija zajedničkih medijskih dobara upravo je preduvjet za realnu supsumpciju društva pod kapital.* Mi više nismo vlasnici materije samog mišljenja – riječ, slika i strojevi koji su nam potrebni preoteti su od vrste i privatizirani kroz dugo razdoblje asimetrične razmjene. Sâmi mediji su postali *forme* kapitala i naše korištenje tih medija znači da radimo kako bismo podigli vrijednost kapitala za kapitalista unutar odnosa koji je

⁰⁵ Čekajte, samo malo – pa to je samo postfordistička inačica ubijanja vlastitog oca i braka s vlastitom majkom! (Ne brinite historijski materijalisti, naša analiza ne ukazuje na povratak vječnih psihičkih poriva u oblikovanju svjetskog medijskog sistema, nego da je moderna konstytucija psihičkih poriva već od Freuda simptomatična za kapitalističke nužnosti).

maksimalno ustrojen kako bi jamčio da će se naši kreativni činovi nužno odvijati u okviru asimetrične razmjene s kapitalom. Sredstva kojima najintimnije poznamo sebe i svoje želje (dakle, naše slike i riječi) postali su vektori kapitalizacije, čiji je cilj pretvoriti sâm naš životni proces u višak vrijednosti (dakle, vrijednost za kapital). To je pak ono što Stiegler misli pod proletarizacijom živčanog sistema, što uključuje i tokove osjećaja i mišljenja. Naše afektivne sposobnosti upregnute su u rad u društvenoj tvornici, a njihov proizvod je otuđen stvarajući pritom sve intenzivniju i sve akumulacijski produktivniju izvlaštenost i obespravljenost kao dijalektičku antitezu njihovoj proizvodnji nezapamćenog bogatstva i moći.

Iz povijesne perspektive to posezanje u sredstva reprezentacije ukazuje da je sâm pojedinac kao platforma društvenosti koja se razvila s usponom kapitalizma (kao subjekt tržišta, mišljenje robnog oblika) gotov. U svijetu gdje su životni procesi segmentirani, prepakirani i prodavani kao derivati, pojedinac je zastarjela tehnologija koja se još uvijek javlja kao *skeumorf* u nekim osuvremenjenim tehnološko-društvenim aparatima kao što su najnoviji oblici filmova, igara i nacionalnih politika koji pozivaju na momentalnu individualističku identifikaciju u cilju stvaranja osjećaja poznatosti i orijentacije: to je udica. Međutim, individualnost više nije prihvatljiva, to jest održiva fantazija. To odumiranje individualnosti nije nešto nad čim bi trebalo tugovati. Iz političke perspektive ono znači da unutar svakog pojedinačnog tijela u različitim kvantitetima i kvalitetima postoje kapitalistička i nekapitalistička nabiranja ili sektori. Ako suviše pojednostavimo, postoje aspekti želje koji su programirani (kadrirani) da proizvode prakse koje funkcioniraju u savršenoj slozi sa strategijama kapitalističke akumulacije i aspekti želje koji su atavistički ili pak kolektivistički, utopijski, komunistički ili možda naprosto samo osamljeni. U stvarnosti, naravno, želja je singularnija, ali ovdje govorimo o politici i stoga nužno o apstraktnim oblicima koje imamo na raspolaganju da bismo konceptualizirali i primijenili konkretne pojave. Dopustite mi, za sada, da to ovako formuliram: u *Imperijalizmu kao najvišem stadiju kapitalizma* Lenjin je pokazao kako su imperijalističke dividende zakomplicirale klasna pitanja u Engleskoj, jer su mnogi, inače dijelom radničke klase, dobili udio u dividendama imperijalizma unovčivši svoje investicije u rasistička, izrabljivačka britanska imperijalna poduzeća. Danas je to klasno frakcioniranje temeljeno na rasi posve internalizirano – za našim iPadovima koje proizvodi kinesko roblje osjećamo se poput plemića u globalnom kozmopolisu, dok smo na tržištu rada mi sami ti koji su podčinjeni: čak je konkretni pojedinac sastavljen od klasnih frakcija, ako baš hoćete – mnoštava.

To je dakako još uvijek poprilično pojednostavljeno i još uvijek klasno obojeno, jer mnogi – što govorim, *milijarde* – nikad neće dobiti priliku da kao punopravni građani svijeta participiraju u bilo kojem aspektu ili momentu svog života. Kompleksnije viđenje bilo bi to da smo mi proizvod svjetskog sistema i prema tome sve što jesmo nastalo je u horizontu globalizacije i stoga nosi trag sistema u cjelini: opet, u različitim omjerima. Ta konceptualizacija konkretnih pojedinaca kao proizvoda globalne zajednice nema ni najmanje za cilj dokinuti horizont klase. Međutim, ona ukazuje da upravo kao što je Aimé Césaire europske metropole smatrao proizvodom rada Trećeg svijeta, da smo tako i mi proizvodi globalnog juga. *Globalna nejednakost je unutarinja našem bivanju*. Možemo li onda te odnose nekako sagledati i stvarati kao formacije solidarnosti, a ne kao zanijekani reziduum? Postoji li druga podatkovna sfera, ona komunistička? Možemo li nekako bilježiti, pratiti, pojačati i učiniti djelatnima naše zajedničarske afinitete,

solidarnosti, obaveze i dugove koji u stvarnoj praksi čine potku službene ekonomije, kolektivnog življenja i najmanjeg tračka istinske nade koja je preostala našoj vrsti? Nekim komunističkim algoritmom?

Da bih nadopunio tu moju tvrdnju o oscilirajućem, distribuiranom karakteru političkih aktera, koji ide tako daleko da izgleda da više ne možemo misliti u terminima-akterima nego moramo misliti u terminima-vektorima, dodao bih drugu napomenu:

2) Politička intervencija u reklamno-neprijateljske odnose koji ovaj planet vode prema ekološkoj kataklizmi iziskuje ne samo revolucionarnu politiku nego i revolucionarnu kulturu. Ta kultura mora imati na umu da za mnoge na ovoj planeti Armagedon nije budućnost nego sadašnjost. Pozvao bih ovdje, a to ne bi trebalo biti posve čudno jer to malograđanskim intelektualcima daje nešto važno čime se mogu baviti, na politizaciju semiotičkih i afektivnih struktura i praksi, uključujući nadasve one koje možemo kontrolirati: recimo naše iskaze. Naravno, nazvati ih "našima" doima se proturječno onome što sam prethodno rekao o eksproprijaciji kognitivno-lingvističkoga, ali upravo se tu susrećemo s jednim od značajnijih materijalnih proturječja našeg vremena: tko ili što govori u nama? Čini mi se da to pitanje koje sumiram frazom "politika iskaza" i koje možete iskusiti upravo u ovom momentu, inzistira na tome da naše stvaranje ideja aktivno proizvodi našu solidarnost s obespravljenima. Pitanje koje se tiče politike iskaza također otvara pitanje djelovanja unutar kapitalističke slike, koja je u okvirima koje smo postavili sveprisutna, budući da je kontinuirana proizvodnja medija stvorila kapitalistički imaginarij koji strukturira i jezičnu funkciju i proces stvaranja slika. Stoga inzistiranje na neprevazilaznom značaju kulturnog stvaranja i međukulturne transnacionalne solidarnosti pomaže u izbjegavanju fetišizma platforme, jer ona internet i njegove strojeve ne vidi kao skup ili gomilu autonomnih tehnologija, nego kao povijesno nastali sistem razvlašćujuće komunikacije-organizacije koji je nastao izravno na starijim, ali ipak ovodobnim oblicima nejednakosti i koji je izravno usađen u živo tkivo svijeta.

Sve to ukazuje da internet nije sav samo reklamiranje, ali ni da samo reklamiranje nije svo samo reklamiranje. Sâm Marx je kapitalizam smatrao vampirskim, a današnji procesi kapitalizacije još su više totalitarni, još više razgranati i još više krvopijski no što su bili u prethodnim razdobljima. Unatoč suprotnim tvrdnjama vidimo da kapital treba rad očajnije i proždrljivije no ikada prije te da kreće u rat na različitim frontama ne bi li osigurao radnu snagu, njen proizvod. Mi još ne znamo što se da izgraditi, uništiti ili učiniti masovnim prisvajanjem Banksyjevog kamenja. Već samo odbijanje ili pak *détournement* posezanja kapitala predstavlja stvaralački čin. A time tek možda počinjemo uviđati što može postići totalno odbijanje.

Estetika preživljavanja

Dobro. Bez da pokušavam ovu misao dovesti do njenog krajnjeg logičkog zaključka (to je domaća zadaća: protu-kultura, protu-prebrojavanje), zastanimo na trenutak i razmislimo o implikacijama po život u vidljivom svijetu – *speculum mundi*. Ideja vizualne ekonomije, koja zacijelo seže dalje od onoga što je svakome ili barem nekome vidljivo, inzistira na tome da je logistika kapitalizma koji je posredovan ekranom relevantna za mnogobrojne situacije izvan dosega ekrana s obzirom na to da ona strukturira (i dapače kontinuirano modificira) opći intelekt, a prema tome i imaginaciju i kognitivno-lingvističke sposobnosti.^{o6}

^{o6} Brojni su načini kako to možete doživjeti: primjerice, kada gledate osobu na ulici ili sami sebe u ekranu, izračun društvenih odnosa strukturira vašu percepciju, prosudbu i vrednovanje, stav, odluke. Kada sjednete da pišete, donosite ekonomske odluke. Kada govorite, proizvodite revolucionarnu solidarnost ili ne. Ali namjesto da se narcistički osvrćem prema sebi i/ili tražim svakog od nas da se suoči s vatrometom vlastitog poniženja, ovdje želim ispitati neke slike koje istodobno dekodiraju logistiku medijskog okruženja i nude neke primjere osloboditeljskih tendencija, onoga što mislim da predstavlja oklade u slici.

Prethodno sam izložio ideju da realna supsumpcija također znači totalno ili barem totalizirajuće ograđivanje biosa u logistiku slike. Iako ovdje nemam prostora za razradu svih aspekata te rasprave, ukratko je možemo ocrtati podsjećanjem na Flusserovu ideju tehničke slike kao i na njegovo poimanje fotografa i manje-više svih nas kao "funkcionara". Za Flussera veći dio protekla dva stoljeća organizirali su programi koji čine kameru – zbog toga je jasno zašto je ona postala sveprisutna. Cjelokupan život sve više biva organiziran u skladu s tim programima, tako da ljudi proizvode tehničke slike u skladu s protokolima kamere i njenog proizvoda. Prema Flusseru, mi smo postali funkcionari te tehnologije, a naši životi, povijesti, dapače Povijest i metafizika praktički, ako ne i ontološki, postaju imanentni tehničkoj slici. Međutim, za razliku od Flussera, ja program tehničke slike vidim kao predatorski na kapitalistički način. Drugim riječima, programi koji razgranavaju vizualno ne samo da uspostavljaju mehanizam fiksiranja (to mogu činiti i kultura i život), nego uspostavljaju poticano izrabljivanje koje neprestano prijete i, dapače, aktivno radi na tome da prenese svo bogatstvo na kapital upravo time što provodi radikalno nad-determiniranje naših (u smislu nas kao vrste) praksi i potencijala. Pojedinačno kao organizmi i kolektivno kao vrsta gurnuti smo na rub preživljavanja. Poput Batesonovih pliskavica prinuđeni smo ili stvoriti nešto izvanredno ili nestati u unakrsnoj vatri proturječnih i uništavalačkih programa. Taj zahtjev – da se unutar slike kladimo na naš vlastiti život – djelatan je bez obzira bili mi svjesni njegovog imperativa ili ne. Njegova je implikacija ta da se oklada o našu vlastitu egzistenciju unutar slike događa u okviru te promijenjene politike iskaza, geste i čina. Unutar slike je ulog, *politički* ulog za svaki pojedini i sve oblike izražavanja općenito.

Imam tu dva primjera, jedan globalne srednje klase i jedan globalne podčinjene klase: Hou Hsiao-Hsienov film *Three Times* (2005.), konkretno isječak od 1:33:20 – 1:38:40, i Khavn de la Cruzov film *Iskwaterpangk* (2007.), konkretno isječak 00:06:15 – 00:09:50.

Hou Hsiao-Hsienov film *Tri vremena* obrađuje temu ljubavi između dvaju likova koje igraju isti glumci, kroz tri historijska razdoblja (1911., 1966., 2005.). Međutim, film nije vježba iz pukog ponavljanja. Naprotiv, film pokazuje sliku triju različitih vremena i njihove modalitete, u iskušenju smo kazati njihove medije. U *Tri vremena* ljubav funkcionira kao nit koja omogućuje neku vrstu medijske arheologije, preispitivanje struktura povezivanja i izoliranja kroz koje se rodno determinirana ljubav mora probijati da bi došla do realizacije. U trećem razdoblju, današnjici filma, vremenu koje je već vrijeme punog razvoja tehničke slike upravo u Flusserovom smislu tog pojma, digitalna fotografija i njen svijet (ekrana, tekstualnih poruka i demo bendova) zamijenili su ono što su u prijašnjim momentima bila vremena medijâ ranog 20. stoljeća: bordel u 1911., kojeg karakterizira kurtizanina pjesma te knjiga i kaligrafska pisma nacionalističkog pisca, a zatim u kronološki kasnijoj epizodi iz 1966. vremena međunarodnog pisma – radija, vojnog režima i bazena na kojima se rekreiraju vojnici. Jukstapozicije, uz njihov fokus na pisanje, komunikaciju i pjesmu kao da imaju funkciju da kažu: svakom vremenu njegov medijski miks i svakom medijskom miksu njegovo vrijeme. Houova analiza medijâ društvenosti, međutim, NIJE samo pokušaj periodizacije medija i, shodno tome, oblika ljubavi, nego je također filozofija povijesnosti značenja, prakse i političkog djelovanja.

Međutim, ako ova Houova studija remiksiranja udjela osjetila i zvuči mekluanovski, ipak ono o čemu je ovdje kod Hou Hsiao-Hsien i povijesti Tajvana riječ nije nikakvo globalno selo. Naprotiv, Ho (nadasve u svom



Khavn de la Cruz, *Skvoterski pank / Iskwaterpangk*, 2007.



Hou Hsiao-Hsien, *Tri vremena / Three Times*, 2005.

kasnijem radu) pokazuje ljude koji su vezani uz Tajvan, ali nisu sposobni iskusiti zajedništvo niti konceptualizirati vlastitu povijest: prostor i vrijeme prošli su kroz radikalno rahljenje, a to nikoga ne može zbližiti s drugima ili s prošlošću. Radikalna izmještenost likova u ovom, a možda još dosljednije u Houovom filmu iz 2001. *Millennium Mambo*, postignuta je (a možda i dovršena) gotovo totalnom uronjenošću likova u svijet slika. Te slike, koje su same proizvod jedne gotovo nepoznate pretpovijesti, dio su nasljeđa koje se nadovezuje na prošlost, ali su ispražnjene od priča i pojmova koji bi mogli pojasniti njihovu funkciju. One stoga proizvode otuđenje koje je do te mjere intenzivno da gotovo odgovora izvlaštenju. I to doista jest izvlaštenje, jer tajvanske slike, tajvanska povijest i Tajvan sâm tu zapravo staju pred svoj narod kao neprijateljski i stran.

U *Tri vremena* krećemo se od vremena nacionalističkog pisca preko vremena vojnog režima do vremena posvemašnje odsutnosti riječi. Ta tri razdoblja predstavljena su ne samo kroz modu, arhitekturu i gestu razdoblja nego i upotrebom filmskih konvencija (primjerice nijemim filmom s međunatpisima za 1911., odgovarajućim osvjetljenjem, filmskom trakom i paletama) koji su karakteristični za razdoblje svake od vinjeta. Dapače, s obzirom na temeljitost redateljskog zahvata, bilo bi ispravnije reći da razdoblja nisu samo predstavljena, već da je i rekonstruiran specifičan karakter njihovog vremenskog ustroja. Upravo naglašeno u zaključnoj epizodi *Triju vremena* Houovi ovovremeni likovi, sa svojim mobitelima, slušalicama i ekranima, ne samo da su odsječeni od vlastite prošlosti, kao i njenih mreža odnosa i oblika vremenskog ustroja (oni ne znaju da su isti oni ljubavnici iz prethodnih epizoda, što dakako otvara sva ona pitanja koja idu uz ponavljanje, razliku i izvedbu), nego su odsječeni od vlastite neposredne suvremenosti (vlastite zajednice) i, štoviše, lišeni koordinatnog sistema: to jest interpretacijskog okvira koji nam omogućuje onu vrstu sagledavanja i smještanja sebe samih koji su nam potrebni da bismo dobili osjećaj narativnog smisla. Izgleda da su likovi pretočeni u slike sebe i time lišeni moći govora – više ne mogu izreći ništa važno i moraju se snalaziti u svijetu slika. Možda se ta dijagnoza ogleda upravo u tome da se Houovi najnoviji filmovi, mahom smješteni u današnjicu, u minimalnoj mjeri manifestiraju kao priče. Ključne razmjene su gestovne i gotovo nečujne, odvijaju se u klubovima u kojima trešti tehno. Filmovi koji se fokusiraju na suvremenost predstavljaju primarno propitivanje programatskog postava gdje pokušaji snalaženja unutar slikovnih registara tvore jedan novi oblik realizma.

Uvodni stihovi koje pjeva Jing (glumi je Qi Shu): "Molim te, otvori oči, otvori uši, provjeri radi li ti mozak," i refren, "Da bi shvatila što želiš. Da bi shvatila što si!", unatoč svojoj denotativnoj jednostavnosti, prava su kristalizacija umjetnosti i mudrosti koje su najbolja i možda jedina sredstva njenog oslobođenja: medij njene želje. Ta pjesma eruptira u filmsku epizodu koju karakterizira gotovo potpuna odsutnost govora. Pjeva je u klubu pred malobrojnomo publikom koja ne obraća pozornost, dok je istodobno tri muškarca (uključujući fotografa s kojim Jing ima ljubavnu vezu) fotografiraju iz sve veće blizine. Poput filmskih slika riječi na računalnom ekranu i mobitelima, poput valutnog znaka za Yen koji je "užigosan" na njenom vratu, te riječi, otpjevane na engleskom, dio su preosvajanja riječi čija je narav zauvijek promijenjena globalizacijom tehnološke slike – logikom koja je umah preobrazila riječi u slike i degradirala ih gotovo do izlišnosti. To kako Jing upotrebljava jezik, minimalan kakav jest, kroz tu pjesmu stvara sponu koja se probija kroz današnju preopterećenost osjetila, utirući put kroz kapitalizirane silnice imaginarija. Činjenica da pjeva na engleskom, na univerzalnom jeziku

globalnog kapitala, samo zaoštrava tenziju između sila geopolitičkog tržišta i specifične intenzifikacije kojoj stremlji. Iako je riječ o suzdržanom činu, valja primijetiti da se tijekom pjesme koja muške fotografije privlači sve bliže i bliže, Ah Mei, njena ženska ljubavnica u publici, okreće i napušta izvedbu.

Sudbina Jing, iako u *Tri vremena* ostaje nedorečenom, malo je perspektivnija od sudbine Vicky (koju također igra Qi Shu) u Houovom filmu *Millennium Mambo* (2001.). U tom ranijem filmu Vickyin život, ulovljen u spiralu prema dnu, prezentiran je gledatelju kao prizor svojevrsne potrošene ljepote, njene ljepote, ali Hou naglašava Vickyinu osobnu dilemu kao socio-kulturno trošenje ljepote kreirajući suptilne, ali veebne geometrijske kompozicije (à la Ozu) koje čine kadar Vickyinog života, iako ostaju apsolutno nerelevantne za zbivanja u njemu (na način na koji to Ozuovi kadrovi nisu). Ta izvan-dijegetička, formalizirana estetizacija Vickyinog života, koji je prava materija filma, za nju nema nikakve svrhe. Mogli bismo reći da u *Millennium Mambu* postoji estetska dimenzija postupnog raspada središnjeg lika filma, ali ta estetska komponenta ništa joj ne donosi. Vicky je prikazana kao lišena sredstava kojima bi predstavila ili apstrahirala svoju situaciju. Kakvu god ugodu gledatelj imao od njenog prisustva u slici, nju dobiva bez uzvraćanja i bez uzajamnosti: posljedično, gledateljeva ugoda nije ništa više nego simptomatični oblik suviška koji proizlazi iz općeg izvlaštenja i sistematične ravnodušnosti prema uništavanju drugih uslijed socio-tehnološke mehanike koja je organizirana slikom i za sliku na razini koja nadilazi razinu konceptualiziranja kojom raspolaže običan pojedinac.

Ali u *Tri vremena* Jing pjeva: "boja koju si vidjela, stanje u kojem se nalaziš, može otkriti tajnu koju nikada nisi prije znala." Poput kurtizane-pjevačice u epizodi iz 1911. (koju također igra Qi Shu) umjetnost kojom vlada Jing daje joj određenu moć djelovanja: opet je riječ o mediju njene želje. Koristeći instrumente s kojima raspolaže, ona stvara afektivnu formu koja istodobno kristalizira i mobilizira neke od odnosa koji su preuzeli svakodnevno umijeće i svakodnevni jezik – ovdje ona pjeva svom ljubavniku (kao i Hou Hsiao-Hsienu i njegovoj publici) kroz kameru.

Njena oklada u slici, odgovor estetikom na nediskurzivni (antidiskurzivni) estetski režim omogućuje joj da kreira liniju bijega, ali narativno gledajući ta deteritorijalizacija predstavlja u najmanju ruku upitnu blagodat. Film završava u dvoznačnoj situaciji, protkanom *grungy* i urbanom atmosferom, prikazujući Jing koja sjedeći na motoru iza svog ljubavnika-fotografa manevrira kroz promet po zagušljivom tajpejskom autoputu. Dok se par tako na motoru probija kroz smog i promet megalopolisa kakav je Taipei i dok gledatelji s olakšanjem promatraju privremenu slobodu koju proživljava Jing, ostajemo pred zagonetkom nije li njena ljubavnica Ah Mei zapravo počinila samoubojstvo zbog ljubavne veze koju Jing ima s fotografom. Jing je ušla u okladu u slici, ali netko vrlo blizak je morao platiti.

Drugi isječak o kojem želim raspravljati, iz Khavn de la Cruzovog *Iskwaterpangk* (2007.), omogućit će nam da detaljnije sagledamo "digitalno" kao postvarenje, a samo razvlaštenje kao površinu upisivanja, istodobno produbljujući naše preispitivanje politike oklade:

Nekoliko scena nakon onih čije sam vrijeme prethodno naznačio, a u kojima djeca u dobi između 5 i 11 godina skaču u smećem prekriveni ocean koji zapljuskuje obalu nad kojom su podignuti njihovi skvotovi, vidjet ćemo tu istu djecu kako plastiku koju su sakupili prodaju sitnom prerađivaču i tako stečeni novac koriste da bi kupili manji obrok. To vam je "*playbor*" ("rad kao igra"), tegobni rad u slici globalizacije. Trebali bismo možda razmisliti da taj pojam, pojam *playbor*, trajno vezemo uz svijest o dječjem radu i post-

apokaliptičkom neoimperijalističkom nasilju čistog preživljavanja. Posve je moguće da bi većinu gledatelja ubio taj oblik *playbora* koji Khan snima, u kojemu djeca spajaju svoju strast za igrom s radom prebiranja po otpadu u cilju preživljavanja – razina toksičnosti zagađene vode dobro se vidi iz odvratnog izgleda vode pune smeća i otpada.

U filmu, čiju zvučnu podlogu čini pank skladba koju izvode Khavn i njegov band Brockas, posebno se ističe irokeza jednog, evidentno najstarijeg djeteta. Međutim, "pank", koliko god bio marginalan, i dalje je predmet stilskog odabira, dok biti rođen kao skvoter nije predmet odabira. Situacija djece koja su dio kompozicije *Skvoterskog panka* jest politička, ali ona nije predmet političkog odabira. Redatelj koristi pank kako bi aproksimirao životne uvjete skvotera, ali kao što ćemo vidjeti, film je zainteresiran za točku gdje stil, dapače reprezentacija, doseže svoje granice.

Upravo u tom pogledu otvaranja pitanja o granicama stila, reprezentacije i digitalnosti *Skvoterski pank* izričito nije dokumentarni film. Khavn koristi tijela i životne uvjete djece rođene na rubovima Manile kao izražajni medij: fotografira irokezu koju si jedno dijete daje napraviti, kolorira, rotira i solarizira slike, uvijek inzistirajući na činjenici odnosa između slike i njenog "sadržaja". To inzistiranje služi dramatizaciji odnosa koji se ne provlače samo kroz ovaj film, već kroz širu eksploziju filipinske digitalne kinematografije i, općenitije, samo "digitalno". Jer siromaštvo koje tu reflektira sebe samo jest posljedica i uvjet mogućnosti globalizacije.

Stoga film ne nudi neposredni pristup Realnom, već dijalektički razotkriva da je afektivno iskustvo gledatelja (ne samo ovog filma, već globalizacije i digitalnosti) upisano u opće prisvajanje tih života i tijela. Jer siromaštvo koje je konstitutivno za ovaj film također je konstitutivno za globalizaciju i digitalnost. Radikalno izvlaštenje je nerazdvojivo od kapitalističke akumulacije, a i izvlaštenje i akumulaciju digitalne tehnologije intenziviraju i ustrojavaju. Ovdje, zbog panka u zvučnoj podlozi i eklatantne manipulacije plastičnošću slike možemo prozreti kroz digitalno i to osvijestiti. Nasilje (manipulacija slikama koju bismo inače na tragu tradicionalnih kapitalističkih subrutina umjetnosti i antropologije "respektirali") provedeno nad nasilnim Realnim stvara dijalektičku sliku u kojoj je sve što se ikada dogodilo: kolonijalizam, imperijalizam, globalizacija – sva posredovanja povijesti, pokazuju se kao uvjeti mogućnosti gledateljskog iskustva – i to ne samo ovog specifičnog iskustva, već sveukupnog današnjeg gledateljskog iskustva.

Tako se suočavamo s materijalnom osnovom kapitalističke digitalnosti: sa strukturnim izvlaštenjem koje čini njen uvjet mogućnosti. Samim time ujedno se suočavamo s preduvjetom i granicom ideologije digitalnoga kada ona postulira čistu informatičkost, podatke oslobođene ograničenja i bestjelesnost.

Redatelj svoju okladu veže uz oklade preživljavanja koje gledamo na ekranu ne bi li time mi, gledatelji, dobili pristup unutarnjim uvjetima vlastite spekulacije, dakle nama samima. Pozicija gledatelja naposljetku nije pozicija suđenja, već nesubjektivnog prepoznavanja. Ponovimo: Khavn mobilizira računalno obrađenu digitalnu sliku, čineći je vidljivo koekstenzivnom s njenom realnom političko-ekonomskom mračnom stranom, planetom slamova, ne bi li se time publika suočila s uvjetima (aspektima globalne ekonomije) koji su zapravo unutarnji uvjeti njene spekulacije. Takav pokušaj nameće, uz novu hitnost (hitnost za koju bih inzistirao da u ovom trenutku, i u narednom razdoblju, tereti naše iskaze i naše djelovanje) obvezujuće pitanje: što da se čini? Htjeli mi to ili ne, pitanje današnjeg trenutka je taj poziv na okladu.

Preostaje nam izložiti kako je oklada, kozmička kocka, stvarno povezana s analizom reklamno-neprijateljskih odnosa koje smo gore razradili. Ako su mašine kapitala tako rasprostranjene kroz društvo da aktivnost pažnje uključuje afektivni rad, iskaz, akciju i druge oblike društvene prakse, i ako je taj rad organiziran medijskim sistemima izvlačenja i mjerenja vrijednosti na raznim razinama, onda možemo ustvrditi da je sâm život postao radnim mjestom kapitalizma. To možemo vidjeti iz promotivnog primjera usluge Mechanical Turk: mobilne telefonijske platforme koja bi zapošljavala radnike globalnog juga da izvode segmentirani rad kao što su primanje SMS poruka i vraćanje prijevoda za svega nekoliko penija po transakciji: "trenutno postoje milijarde izgubljenih sati u Trećem svijetu koji bi se mogli iskoristiti u proizvodnji."

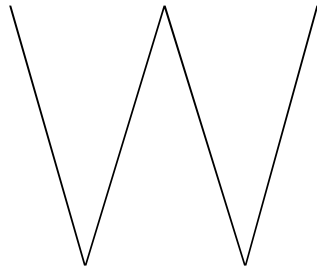
Dakle, ako sâm život postaje ili je zapravo već postao realnom apstrakcijom postfordističkog kapitalizma (koja bi bila otuđena suprotnost ljudskog rodnog bića), onda sva društvena aktivnost ulazi u okvir koji se prije odnosio na nadničarski rad. Jedan čovjek preživljava za profit drugoga. Međutim, kao što je slučaj i kod nadničarskog rada, totalizirajuća kontrola nad nadničarovim mislima i/ili aktivnostima kojima teži kapitalističko upravljanje trebala bi imati i uistinu ima granice. A te granice pak impliciraju da je moguće napraviti rez u kapitalističkoj eksproprijaciji radnog vremena. Takav rez značio bi raskid s kapitalističkim programom u semiotičkom, prostornom, vremenskom, spolnom, diskurzivnom, djelatnom, zajedničarskom pogledu. Ne samo odbijanje programiranosti, već interesna, osloboditeljska, pobunjenička pozitivnost, bilo da je riječ o preobrazbi postojećih uvjeta, prekidu s ustrojstvom vremena koje nameće kapital ili pak izvanrednim oblikom užitka ili brige, da samo navedemo neke moguće modalitete rizika.

To otvara široko i kompleksno polje djelovanja, polje koje nije moguće sažeti u zaključnoj rečenici jednog oglada. Međutim, moj je zaključak ovdje da to polje pozitivnih sastavnica čini trenutni rezervoar antikapitalističkih vrijednosti i da je ujedno otvoren za sve nas ovdje i sada.

Advertisarial Relations and Aesthetics of Survival

Jonathan Beller

Advertisarial Relations



With his typical flair for graphic identification of our enemies, Banksy has this to say about advertising and public space. "advertisement in public space that gives you no choice whether you see it or not is yours. It belongs to you. It's yours to take, rearrange and re-use. Asking for permission is like asking to keep a rock someone just threw at your head.

(Actually it seems that Banksy feels this way about theory too, since it came out two days ago on that he actually stole these lines from writer and graphic designer Sean Tejaratchi's essay "Death, Phones and Scissors" in the 1999 zine *Craphound* #6).

So right, the onslaught of words and images launched by advertisers is an aggressive attack on us denizens of the world: Advertising is an assault weapon. And like many of us have been saying for a while now, it is also an economic exploit, a psycho-economic machine – a key component of the social factory, and an encroachment on the commons. The rock, then, is a metaphor (we get that) – Banksy calls an advertisement a rock hurled at your head to bring out its bellicose aspects; but advertising is not a rock. Perambulators in public space, spectators, users of images and screens, are marks, bio-political entities targeted by computer-mediated advertising with the purpose of binding said beings to the social factory via attention in order that their sensual labor be expropriated for capital. In the prescient words of Dallas Smythe, who bequeathed to us in his essay "The Blindspot of Western Marxism" an analysis of what he called "the audience commodity," audiences do the work of learning to consume.⁰¹ As it turns out, for advertisers, in principal all moments are teachable ones, but theirs is an exploitative pedagogy.

While Smythe gave us one of the earliest analysis of what today we theorist types as well as those more pedestrian, if richer folks known as economists, identify as postfordism, we are aware, that advertising isn't

⁰¹ Dallas Smythe, (1977). "Communications: Blindspot of Western Marxism". *Canadian Journal of Political and Society Theory* 1 (3): 1–28.

exactly what it used to be, either, and the strategies of capture of alienated labor have grown increasingly sophisticated. Enter Big Data. And with it the computerized trawling of the sedimentation of attention.

Google changed its privacy policy on March 1, 2012 and now allows its 50 plus stand-alone “services” to share data under a single “privacy policy.” According to media theorist Fuchs, “Analysis [of the current policy] shows that Google makes use of privacy policies and terms of service that enable the large-scale economic surveillance of users for the purpose of capital accumulation. Advertising clients of Google that use Google AdWords are able to target ads for example by country, exact location of users and distance from a certain location, language users speak, the type of device used: (desktop/laptop computer, mobile device (specifiable)), the mobile phone operator used (specifiable), gender, or age group.”

I’m going to skip the details to cite Fuchs’s conclusion that “Google’s ‘new’ privacy policy is not new at all and should consequently best be renamed to ‘privacy violation policy’ or ‘user exploitation policy’.” In a subsequent entry Fuchs “agree[s] with Oscar Gandy that personalised ads are a form of panoptic sorting and of social discrimination.” and argues “for a worldwide legal provision that makes opt-in advertising mandatory and outlaws opt-out.”⁰²

This is a significant, lucid discussion about internet and advertising, and Christian’s statement that “being productive in the corporate internet factory is being exploited” moves it a decisive step forward. Indeed, the emergence of this screen-mediated, exploitative deterritorialized factory is what I argued in *The Cinematic Mode of Production*: cinema brings the industrial revolution to the eye, to look is to labor, the attention theory of value, dissymmetrical exchange vis-à-vis the screen, etc. Today, the internet, as means of production, is both pre-condition and paradigm for the screen mediated social factory. Currently, this social-factory is capitalist and it functions through the expropriation of labor. And practically speaking, in many instances at least, labor has changed its form. Expropriation via wage-labor, as you all will no doubt recall is dyssemtrical exchange, the worker gives more to his/her capitalist than s/he receives – indeed, over time, the wage is leveraged down so that the worker receives subsistence and the rest of the workers’ product accrues to the capitalist as profit. There have been some attempts to work out what this looks like mathematically from a Marxist perspective in the context of both internet and other forms of screen economies, but I will leave that for another time.⁰³ Let me just say here is that while it is undeniable that screen-users are sold to advertisers, there is a nagging question about what they get in return. I would say that the wage, formerly thought to be exclusively paid in money, which Marx also called “the vanishing mediator” and “the general equivalent,” like labor, has also changed its form. The general equivalent was a convertible form of social wealth. Increasingly it appears that the money-form and social recognition are convergent – as with the celebrity and the brand. It seems unproblematic to say that money is what Sohn-Rethel called a real abstraction, but so too with the brand. Is it possible that wages are paid in Real abstractions of the value form – varying curriences supported by what Chih-hsien Chen, following Foucault, calls “regimes of truth” which although convertible, experience value fluctuations and require exchange. Just what can you get with 1,000,000 youtube views? Have we learned to assemble iconic presentations of self in order that we might auto-capitalize at a higher rate of return? Are we paid in means of subsistence which are themselves means of production?

02 Christian Fuchs posts on listserve: [ICTs-and-Society], string, “Blogpost about Google’s “New” Terms of Use and Privacy Policy: Old Exploitation and User Commodification in a New Ideological Skin” on March 1, 2012. Discussion mailing list: Discussion@lists.icts-and-society.net, <http://lists.icts-and-society.net/listinfo.cgi/discussion-icts-and-society.net>

03 See Chih-hsien Chen, “Is the Audience Really Commodity?: An Overdetermined Marxist Perspective of the Television Economy” (2004).

At any rate, on the labor side, we are all familiar with the various cognates that, with differing emphasis, name these even later capitalist phenomena: immaterial labor, attention, prosumer, playbour, cognitive capitalism, virtuosity, etc.

The point I want to make with regard to screen-mediated production, which is also a challenge to the category of “advertising”, has to do precisely with the idea of real subsumption that is implicit in the post-fordist model of production indicated above. Although it is necessary to insist upon the role of the screen in organizing the relations of post-fordist production, it is a mistake to think that once one leaves the light of the screen, work grinds to a halt. The point of Virno’s concept of virtuosity is that the cognitive-linguistic has been commandeered by capitalist production – it is a command performance: one thinks and speaks capital and constantly cooperates in productive processes everywhere to purchase survival. With a somewhat different emphasis, this displacement, which is a form of dispossession, is also the ultimate point of Flusser’s work on the photographic apparatus. The camera, which is a collection of programs that fundamentally alters the character of language and sociality, yes, but also of history and metaphysics, works through a process that marks a triple abstraction from reality (details on request). It thus transforms the fabric of time, of linear thought, and of the relation to reality such that humans are placed within the domain of the technical image. Additionally, Bernard Stiegler’s current work on Political Economy and dispossession remarks first on the “grammatization of gesture” by industry, and then of audiovisual perception and cognition by what he calls “retentional systems”, meaning media technologies.⁰⁴ This grammatization of perception and cognition by media platforms harnesses the libido and institutes a “proletarianization of the nervous system.” Therefore, the screen, while a command-control nexus that directly harnesses libidinal drives as sensual labor, continues to organize the social factory even in the apparent absence of said screen: it organizes places like the imagination as well as the planet of slums.

Which is to say, in other words, that if what one means by advertising is “the marketing of commodities for the purpose of capitalist valorization,” then “advertising” has become a general condition, the real name for informatic throughput in capitalism. If the cynosure of postmodernism was that everything means something else, in postfordism we could say that everything advertises something else – and also itself. This pithy formula could be reduced to an imperative reminiscent of but antithetical to Jameson’s famous slogan. The capitalist response to Marxism’s “Always Historicize” is Always Advertise! Indeed advertisarial relations should be understood as the means by which the multitudes are dispossessed of history – the imperative to advertise is also the imperative to erase the archive of shared, collective becoming. Real subsumption marks the conversion of representation itself to advertising: after all, virtuosity, which is to say the expropriation of the cognitive linguistic capacities of the species and the production of knowledge according to the score of the general intellect, means that we speak for capital which is precisely the role of advertising. It also happens to be the role of the news and of the state, which, understood thus, suddenly appear to be on a continuum with advertising itself. Dialectically then, within the framework of actually existing capitalism, media convergence (the movement of all platforms toward computation) implies the movement of all cultural practice towards advertising. Data mining must therefore be understood as a vast uptake of

⁰⁴ Bernard Stiegler, *For a New Critique of Political Economy*, p.10.

the commons, of the residuum of our common cultural and attentional practices, designed to intensify the imposition of an advertisarial relationship on everything. This mode of capitalist production in which thought produces surplus value strives to include all the sedimented attentional practices which were once relatively and at times avowedly unproductive: the very stuff of literature, art, theater, music, culture and history, not to mention mindless banter.

So my point here is not to disagree with the contra-Google idea of opt-in only advertising, nor to undercut policy recommendations that seek to limit the perpetration of advertisers diabolical exploits. However, given the sea-change in the nature of representation itself, the difficulty here is with the us/them perspective: we want to ban advertisers, but today we must also confront the disturbing possibility that we *are* them. Remember, “they” program “our” language and “our” imagination, “we” speak “their” thought – indeed that is our work, or rather, our labor. As capital did to its colonies and colonial subjects, we make ourselves over in capital’s image. This is particularly true considering the material conditions (race, class, nationality, education, language, etc) of the participants in theoretical discussions that presuppose books, computers, schools, and the institutions that sustain these. Without submitting ourselves and our own aspirations to radical critique, without conducting a Gramscian inventory of our ostensibly internal constitutions, we run the risk of merely trying to set up a competing corporation with a new business model.

Any would be anti-capitalist “we” runs this risk of co-optation from the get-go particularly if it does / we do not think about the materiality of social production from top to bottom: class, yes, but also race, nation, gender. The world’s post-modern poor, that is, the two-billion living on two dollars a day, also labor to survive in the post-fordist social factory. However, from the standpoint of capital, their role is to serve as substrate for image-production and semiosis. As starving hordes, irrational or surplus populations, subjects for policing, encampment and bombing, desperate refugees, and even as voids in the idea of the world, humans are troped (via the screen) to organize military production, national policy, corporate strategy and market projections. Any programme that does not admit this excluded planet into dialogues that vitiates the monologues imposed by capitalist informatics is still floating in the realm of the ruling ideas. And these ideas are the ones whose density and weight, whose very machinery, threatens to crush the late-capitalist poor out of not just representation but of existence. Banning advertising on the internet is not adequate to address these issues of representation and social justice.

To sum up my first point today: the forms of sociality which are the condition of possibility for internet run through every sector and register of planetary life. The internet, while recognizable, as an effect and a cause of contemporary planetary production, cannot be considered in isolation if it’s historical role is to be properly understood. To take the internet as an autonomous force is a form of platform fetishism that disavows both the histories and material conditions of its emergence, which are, in short, those of screen culture and of imperialism, which is to say, the capitalist suppression of global democracy – which is, of course and emphatically, economic democracy. To ban advertising on the internet would be a good start, but what if the whole thing is advertising?

One reading of what I have said thus far might suggest that given the expropriation of the cognitive-linguistic, our volition is overtaken by capital-

logic, and coercion, strictly speaking, is no longer necessary to impose cooperation for capitalist production. We “want” to cooperate productively, our desire is an iteration of capital. Thus, in a certain way, and particularly since we no longer have any thoughts of our own, we all collaborate in a world organized by images and screens thereby participating more or less mindlessly in the seamless realization of the programming of businesses. I’m sorry to have to report however that my dystopian vision is not quite as bucolic as this already dreary picture. While I do see that representation and semiotics have been increasingly flattened, a la Orwell and Marcuse, by a vast internalization of the apparatuses of oppression (in which “thought” is the (productive) thought of the (capitalist) Party), I do not think that hierarchy/class has gone away, nor have racism, sexism, homophobia and fascist-nationalisms ceased to play their roles. Indeed, today thought is all about maintaining hierarchical society (capital is nature, capital is eternal, capital is information is nature, or, in a more pedestrian mode: human beings are naturally acquisitive and competitive, etc.) *and* advancing one’s place in it by any (crypto- or not-so-crypto-fascist) means necessary. There is programming (the big Other, as distinct from the racial other, become self) but it is violent, competitive, hateful and alienating at the same time as it is cooperative, simpering and abject. Of course this is a huge generalization, but this schizoid oscillation between entitled adjudicator and abject suppliant sums up your average Reality-TV show or comments section on YouTube. It is Bateson and Deleuze’s schizophrenic become the capitalist norm – one who struggles to negotiate hierarchical society while reproducing it.⁰⁵

Let me develop my question about internet, “What if it is all advertising?” understood in the framework of post-fordist production. The argument is that in the context of virtuosity and the expropriation of the cognitive-linguistic by capital, sociality itself has become advertisarial, a ceaseless waging of capitalized exploits designed to garner attention/value for oneself and one’s capitalists. The micro-management of desire, the production of new needs, the capturing of the imagination all in order to induce behavioral shifts in others is no longer merely the province of advertising but of so-called human interactivity. From Smythe’s claim in the Blindspot essay that all leisure time has become labor time to Virno’s virtuosity we have seen aspects of this model for the capitalist overdetermination of apparently unremunerated time before, but we need to investigate its implications in the context of a discussion of radical media practice.

I’ll make two points additional points here:

1) If the dominant means of representation have become the dominant means of production, the questions of and models for political agency are radically transformed. Language and images are neither inside nor outside, they are part of the general intellect. We also know that languages and images are not isolable, meaning that they are not and never have been stand-alone entities, but exist in relation to their media, their platforms. Thus the general intellect includes the media platforms. We have seen that the general intellect, once largely held in common, is increasingly being privatized, which is to say that the very media of our thought belongs to someone else. *This expropriation of the media-commons is precisely the pre-condition of the real-subsumption of society by capital.* We no longer own the materials for thought itself – the word, images and machines we require have been ripped from the species and privatized via the long *durée* of

⁰⁵ But wait a minute: that’s just a postfordist version of killing your father and marrying your mother! (Don’t worry, historical materialists, our analysis shows not the re-emergence of the eternal psychic drives in shaping the world-media system, but rather that the modern constitution of the psychic drives is symptomatic of capitalist exigencies even as early as Freud).

dissymmetrical exchange. The media themselves have become *formsof* capital and our usage of these media means that we work to valorize capital for the capitalist – in a relation designed as much as possible to guarantee that our creative acts necessarily occur in a relation of dissymmetrical exchange with capital. The means by which we most intimately know ourselves and our desires (our images and words) are themselves vectors of capitalization, intent upon converting our very life-process into surplus value (which is to say value for capital). Again, this, I think, is what Stiegler means by the proletarianization of the nervous system – which would include pathways of feeling and thought. Our affective capacities are put to work in the social factory, and their product is alienated, producing ever intensifying and ever accumulating dispossession and disempowerment as the dialectical antithesis of its production of unprecedented wealth and power.

From a historical perspective, this encroachment on the means of representation indicates that the individual, itself a platform for sociality that developed with the rise of capitalism (as the subject for the market, the thought of the commodity), is defunct. In a world where life processes are stripped apart, rebundled, and sold as derivatives, the individual is an outmoded technology which still appears as a skeuomorph in certain updated techno-social apparatuses – like the latest forms of films, games, and national politics – which proffer invitations to momentary individualistic identification for the purposes of providing a sense of familiarity and orientation: a hook. However, individuality is no longer a viable, which is to say, sustainable fantasy. This expiration is not necessarily a cause for lament. From a political perspective it means that within each concrete individual body there exists, in differing quantities and qualities, capitalist and non-capitalist striations or sectors. There are, to be a bit simplistic, aspects of desire that are programmed (farmed) to produce practices that function in perfect accord with capitalist accumulation strategies and aspects of desire that are atavistic, or collectivist, utopian, communist or maybe even just plain lonely. In reality, of course, desire is more singular, but we are speaking of politics here and therefore necessarily of the abstract forms available for the conceptualization and deployment of concrete emergences. For the moment, allow me to put it thus: In *Imperialism the Highest Stage of Capitalism* Lenin showed how imperialist dividends complicated class issues in England since many people, otherwise part of the working class, got a share of the dividends of imperialism by clipping the coupons of their investments in racist, exploitative British enterprises. Today, this race-based class fractionalization is fully internalized, on our iPads built by Chinese slaves we feel like nobles in the global cosmopolis, on the job market we are objects: even the concrete individual is composed of class fractions, okay, multitudes.

Of course this is still somewhat simplistic and still also class specific as many – what am I saying, *billions* – never get to participate as an enfranchised global citizen in any aspect or moment of life. A more complex view is that we are the product of the world system and thus, *everything* we are has been produced vis-à-vis globalization and thus bears the trace of the system in its entirety – again in varying proportions. This conceptualization of concrete individuals as global communitarian products, is not to erase class, not in the least, however it suggests that just as Aimé Césaire saw the European metropolises as the product of third world labor, we are all products of the global south. *Global inequality is internal to our being*. How then, does one inventory those relations and produce them as formations of solidarity rather than as disavowed residuum? Is there another data-sphere, a

communist one? How would we register, track, amplify and render actionable our communitarian affinities, solidarities, obligations and debts that, in actual practice underpin the official economy, collective life, and whatever authentic hope is left to our species. A Communist algorithm?

To add to my point about the shifting, distributed character of political actors that goes so far as to suggest that we can no longer think of actors but rather must think of vectors, I'll make a second observation:

2) A political intervention in the advertisarial relations that have this planet headed towards environmental doomsday requires not only revolutionary policy but revolutionary culture. This culture must take into account that for many on this planet Armageddon is not the future but the now. My call here, which should not be entirely unfamiliar as it gives petit bourgeois intellectuals something important to do, is to politicize semiotic and affective structures and practices, including and perhaps especially those we can control – for example, our own utterances. Of course to call them “our own” seems to contradict what I said earlier about the expropriation of the cognitive-linguistic, but it is here, precisely, that we confront one of the significant material contradictions of our time: who or what speaks in us? This question, which I shorthand using the phrase “the politics of the utterance,” and which you can experience palpably right now, seems to me to insist that our idea-making actively produce its solidarity with the dispossessed. The question concerning the politics of the utterance also raises the question of action within the capitalist image, which, in the terms we have set out, is omnipresent given that continuous media throughput has generated a capitalist imaginary structuring both language function and imaging processes. Thus, to insist upon the unremitting relevance of both culture-making and of cross-cultural transnational solidarity helps to avoid platform fetishism because it sees the internet and its machines not as set or collection of autonomous technologies, but as a historically emerged system of expropriative communication-organization built directly on older but nonetheless contemporaneous forms of inequality and embedded in the living flesh of the world.

All of which implies, that the internet is not all advertising, but neither is advertising all advertising. Marx himself saw capitalism as vampiric, and today's processes of capitalization are even more totalitarian, more widely distributed and more blood- and indeed soul-sucking than in prior eras. Despite the disavowals, we recognize that capital needs labor more desperately and more voraciously than ever before, and furthermore, that it wages war on many fronts to secure labor power, its product. We don't yet know what can be built, destroyed or done with the massive appropriation of Banksy's rocks. The refusal or *détournement* of capital's encroachment is itself a creative act. Perhaps we have only begun to glimpse what a total refusal might achieve.

Aesthetics of Survival

Well. Without here trying to pursue this thought to whatever logical conclusions it may harbor (that's for homework: counter-culture, counter-computation), let's take a moment to think about the implications for life in the visible world, the *speculum mundi*. The idea of a visual economy, which would undoubtedly extend beyond what is visible both to everyone and also to anyone, would insist that the logistics of screen mediated capitalism

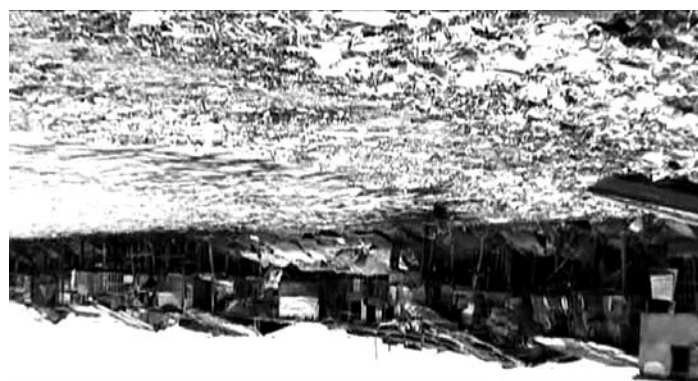
pertain in myriad situations beyond the purview of the screen, vis-à-vis a structuring (and indeed continuous modification) of the general intellect, and therefore of the imagination and the cognitive-linguistic.^{o6}

I have been working with the idea that real subsumption also means the total or at least totalizing enclosure of the bios by the logistics of the image. Although I cannot develop all aspects of this discussion here, one can shorthand it by recalling Flusser's idea of the technical image as well as his understanding of the photographer and pretty much everyone else as "the functionary." For Flusser, the better part of the last two centuries has been organized by the programs that constitute the camera; hence one sees its promulgation unto omnipresence. Increasingly all life is organized in accord with these programs such that humans produce in accord with the protocols of the camera and its product: the technical image. According to Flusser, we have become functionaries of this technology and our lives, histories and indeed History and metaphysics are effectively, if not ontologically, internal to it. Humans are subsumed by the photographic apparatus and we make our way in what Flusser calls the universe of the technical image and elsewhere I have called the media-environment. Unlike Flusser however, I also see the programme of the technical image as predatory in a capitalist mode. In other words, the programs that ramify the visual do not merely institute capture (culture or life could do the same), they institute leveraged exploitation which constantly threatens and indeed actively strives to transfer all wealth to capital precisely by exercising a radical overdetermination with regard to our, meaning the species', practices and potentials. As individual organisms and as a collective species we are pushed to the limits of survival. In a manner not unlike Bateson's porpoises, we find ourselves impelled to create something extraordinary or perish in the crossfire of contradictory and annihilating programs. This requirement, that we actively wager our lives within the image, is operative for all no matter how conscious or unconscious it's imperatives remain. It implies that we wager our very being within the image in a reconfigured politics of utterance, gesture, and action. Within the image there is a stake, a *political* stake in every form and indeed all forms of expression.

I have two examples here, one of the global middle class and one of the global subaltern class, specifically Hou Hsiao-Hsien, *Three Times* (2005), particularly a clip from 1:33:20- 1:38:40 and Khavn de la Cruz, *Iskwatterpangk* (2007), particularly a clip from 00:06:15-00:09:50.

Hou Hsiao-Hsien's film *Three Times* treats two characters in love, played by the same actors, in three different historical times (1911, 1966, 2005), but the film is not an exercise in mere repetition. Rather it is an image of three different *times* and their modalities, one is tempted here to say their *media*. In *Three Times* love functions as a thread that allows for a kind of media archeology, an examination of the structures of connection and containment that gendered love must navigate to realize itself. In the third time, the present of the film, which is already the time of the full-blown technical image in Flusser's precise sense of the term, the digital photograph and its world (of screens, text messages and garage band) have overtaken what in prior moments were the times of early 20th century media: the 1911 bordello, with its courtesan's song and the books and calligraphic letters of the nationalist writer, and, in the chronologically later episode set in 1966 the times of the international letter, the radio, the military order, and the pool halls accommodating soldiers' R&R. The juxtapositions, with their focus on writing, communication and song function as if to say: to each time its

^{o6} There are many ways to experience this: for example, when you regard a person on the street or yourself in the mirror the calculus of social relations structures your perception, e/valuation, attitude, decisions. When you sit down to write, you are making economic decisions. When you speak, you produce revolutionary solidarity, or not. But rather than looking inward in a narcissistic manner and/or asking each of us to confront the pyrotechnics of our own abjection, I want to examine here some images that both decode the logistics of the media environment and offer some examples of liberatory inclinations, of what I think of as wagers within the image.



Khavn de la Cruz, *Squatterpunk / Iskwaterpangk*, 2007



Hou Hsiao-Hsien, *Tri vremena / Three Times*, 2005

media-mash-up and to each media mash-up its time. Hou's analysis of the media of sociality however is NOT only an effort to periodize the media and thus the forms of love, it is also a philosophy of the historicity of meaning, praxis, and political agency.

But if this study in remixing the sense ratios as Hou does sounds McLuhanesque here, what we are talking about with Hou Hsiao Hsien and Taiwanese history is anything but the global village. Rather, Hou (particularly in his later work) shows us people in some way connected to Taiwan but able neither to experience community nor conceptualize their history: space and time have undergone a radical dissolution but it doesn't bring anyone closer to others or to the past. The characters' radical displacement here and perhaps even more emphatically in Hou's 2001 film *Millennium Mambo*, is accomplished (or perhaps completed) through a near-total immersion of the characters in a world of images. These images, themselves a product of a history almost unknown, are part of the legacy of a continuing past but are devoid of narratives and concepts that would explain their function. They therefore generate an alienation so intense that it is tantamount to dispossession. And it is in fact dispossession, since properly speaking it is Taiwanese images, Taiwanese history and Taiwan itself that confront its people as hostile and alien.

In *Three Times* we move from the time of the Nationalist writer, to the time of the military order to the time of a near total absence of words. These three periods are represented not only through period fashion, architecture and gesture but by using cinematic conventions (like silent film with intertitles for 1911, appropriate lighting, stocks and pallets) pertinent to the era of each vignette. Indeed, given the thoroughgoing endeavor made by the filmmaker it might be more accurate to say that the periods are not only represented, the particular character of their temporality is recreated. Pointedly, in the concluding episode of *Three Times*, Hou's contemporary characters with their cellphones, headphones and screens are not only severed from their past, along with its networks of connections and forms of temporality (they do not know themselves to be the same lovers they were in prior episodes, which of course raises all the questions associated with repetition, difference and performance), they are severed from their immediate present (their community), and are also dispossessed of a coordinate system: that is, a framework of interpretation that would allow the kind of self-assessment and autolocation necessary to provide oneself with a sense of narrative purpose. It is as if the characters have been absorbed into their images and thus deprived of the *power* of speech; they can no longer speak anything important and must negotiate a world of images. It is in accord with this diagnosis perhaps, that Hou's most recent works, set in contemporary times, only manifest themselves minimally as stories. Key conversations are gestural and nearly inaudible, taking place in clubs with pumping techno-music. The films that focus on the contemporary are primarily explorations of programmatic mise-en-scène, in which the effort to navigate from within the image registers a new form of Realism.

The intro of Jing's (Qi Shu's) song, "Please, open your eyes, open your ears, check your brain," and the refrain, "To realize what you want. To realize who you are!" is, despite its denotative simplicity, a crystallization of art and wisdom that is also the best and perhaps only means of her liberation – a medium of her desire. This song erupts in a filmic episode characterized by the almost complete absence of speech. It is sung in a club with a small, distracted audience while three men including the photographer with whom

Jing is having an affair, photograph her from increasingly close distances. Like the filmic images of words on the computer screens and cellphones, like the monetary Yen sign “branded” on Jing’s throat, these words, sung in English, are part of the reclamation of words whose character have been forever altered by the globalization of the technical image: a logic which has at once converted words into images and degraded them to near superfluosness. Jing’s deployment of language, minimal as it is, threads via the song a connection through the sensory overload of the present, forging a path through the capitalized force-fields of the imaginary. That she sings in English, the universal language of global capital, only heightens the tension between the forces of the geopolitical marketplace and the particular intensification she pursues. Although understated as an act, it is notable here that during her song which draws the male photographers closer, Ah Mei, her female lover in the audience turns her back on the performance and walks out.

Jing’s fate, though indeterminate in *Three Times*, is inflected somewhat more positively than that of Vicky (also played by Qi Shu) in Hou’s *Millennium Mambo* (2001). In that earlier film, Vicky’s life, a downward spiral, is made visible for the spectator as evidence of a kind of wasted beauty, her own, but Hou emphasizes Vicky’s dilemma as a socio-cultural squandering of beauty by creating subtle yet magnificent geometric compositions (à la Ozu) that frame Vicky’s life while remaining absolutely irrelevant to its events (in a way that Ozu’s frames were not). This extra-diagetic, formalized aestheticization of Vicky’s life, which is the very material of the film, is of no use to her whatsoever. In *Millennium Mambo*, one could say that there is an aesthetic dimension to the gradual dissolution of the film’s central character, but this aesthetic component avails her nothing. Vicky is shown to not have the means to represent or abstract her situation. Whatever pleasure the spectator takes from her presence in the image is taken without compensation or reciprocity; consequently the audience’s pleasure is little more than a symptomatic form of surplus from a generalized dispossession and the systematic indifference towards the destruction of others vis-à-vis a socio-technical mechanics that are organized by and for the image at a level beyond the ordinary individual’s level of conceptualization.

But in *Three Times* Jing sings, “the color that you’ve seen, the shape which you’re in may reveal the secret you’ve never known before.” Like the courtesan-singer of the 1911 episode (also played by Qi Shu), Jing’s art gives her some agency – again it is the medium of her desire. Using the instruments at her disposal she creates an affective form that both crystallizes and mobilizes some of the relations that have overtaken everyday know-how and common language; here she sings to her lover (as well as to Hou Hsiao-Hsien and to his audience) *through* the camera.

Her ability to wager within the image, to answer a non-discursive (anti-discursive) aesthetic regime with an aesthetic form allows her to create a line of flight, but, narratively, this deterritorialization is at best a mixed blessing. The film ends with a kind of in-between, grungy and urban, with Jing, on the back of her cameraman lover’s motorcycle negotiating traffic on a smoggy Taipei highway – seemingly having left and possibly having betrayed her lesbian lover. While the couple on the motorcycle cuts through the smog and traffic of the megalopolis that is Taipei, the audience, contemplating Jing’s momentary freedom with some exhilaration, is left to wonder if her girlfriend, Ah Mei, has in fact committed suicide as a consequence of Jing’s affair with a photographer. Jing has made her aesthetic wager within the image, but someone very close by will have to pay.

The second clip I want to discuss, from Khavn de la Cruz's *Iskwaterpangk* (2007), allows us to more closely consider "the digital" as a reification and dispossession itself as surface of inscription, while further exploring the politics of the wager:

A few scenes after the ones indicated above, in which children between the ages of 5 and 11 dive into the trash-laden ocean pressing up against the shore of their squats, you will see those same kids selling the plastic they scavenged to a small-time recycler and using the money to buy a small meal. There's "playbor" for you – a laboring in the image of globalization. We should consider permanently marking this term with an awareness of child-labor and the post-apocalyptic neo-imperialist violence of sheer survival. It is likely that for most of the audience the form of playbor that Khan records, in which children mix their passions for play with the work of scavenging for survival, would kill them – since the level of toxicity of the pollution laden water registers itself through the repugnance of water filled with garbage and waste.

The film, with its punk track by Khavn and his band the Brockas, also features the Mohawk haircut of one of the kids, ostensibly the eldest. However, marginal as it may be, "punk" is still a style-choice, being born a squatter is not a choice. The situation of the children that provide compositional elements for *Squatterpunk* is political but it is not a political choice. The filmmaker utilizes punk to approach the conditions of the squatters, however, as we shall see, the film is also interested in the place where style, and indeed representation, approaches its limits.

To this end of raising questions about the limits of style, representation and digitality, *Squatterpunk* is emphatically not a documentary. Khavn uses the bodies and conditions of children born in the outskirts of Manila as an expressive medium – he photographs the Mohawk that one of the children gets, he colors, rotates and solarizes the images, always insisting on the fact of a relation between the image and its "content." This insistence serves to dramatize the conditions that underpin not just this film but the larger explosion of Philippine digital cinema and, more generally, "the digital" itself. For the poverty we see in relation to is itself a consequence of and condition of possibility for globalization.

Thus the film does not provide unmediated access to the Real, but dialectically reveals that the viewers' affective experience (not just of this film, but of globalization and digitality) is inscribed on the universal appropriation of these lives and bodies. For the poverty that is constitutive of this film is also constitutive of globalization and digitality. Radical dispossession is one with capitalist accumulation – both of which are intensified by and managed with digital technologies. Here, because of the punk sound track and the blatant manipulation of the plastic quality of the image we see *through* the digital and we know it. The violence (the manipulation of images which more traditionally the capitalist subroutines of art and anthropology would have us "respect") done to a violent Real generates a dialectical image in which everything that has ever happened, colonialism, imperialism, globalization – all the mediations of history, are palpably the conditions of possibility for the spectator's experience – and not just this particular experience but of all contemporary spectatorial experience.

Thus one confronts the material basis of capitalist-digitality – the structural dispossession that comprises its conditions of possibility. In so doing, we also confront the condition and limit of the ideology of the digital in as much as it posits a pure informatics, liberated data, and incorporeality.

The filmmaker attaches his wager to the wagers of survival shown on screen such that we, the viewers, can access the conditions internal to our speculation, which is to say, ourselves. The audience's position is not, ultimately one of judgment, but of non-subjective recognition. Again: Khavn mobilizes the computer-processed digital image making it visibly co-present with its actually co-present politico-economic underside, the planet of slums, such that the audience confronts conditions – aspects of the global economy – that are actually internal to its own speculation. Such an endeavor imposes, with new urgency – an urgency that I would want to insist weighs upon our utterance and action in this moment and all the ones to come – the abiding question, what is to be done? Like it or not, the question today, is the call to wager.

It remains to say how the wager, the cosmic gamble, is indeed connected to the analysis of advertisarial relations set out above. If the machines of capital are distributed through the socius such that attentional activity includes affective labor, the utterance, action and other forms of social praxis, and if this labor is organized at multiple levels by media-systems of value extraction and measure, then it is arguable that life itself has become a worksite of capitalism – all social activity, even survival, is posited as value-productive labor. This view can be gleaned from a pitch for Mechanical Turk, the cell-phone platform that would employ global southerners to perform piece-work such as receiving texts and texting them back in translation, for a few pennies per transaction: "there are currently billions of wasted hours in the third world which could be used for production."

Thus if life itself is becoming or indeed has become a real abstraction of post-Fordist capitalism (one which would be the alienated inverse of species being), then all social activity is placed within the framework that used to pertain to wage-labor. One survives to the profit of another. However, as with wage-labor, the totalizing control of wagers' thoughts and/or activities sought by capitalist management should and indeed must have limits. What these limits imply is that it is possible to introduce rupture in the capitalist expropriation of labor time. Such rupture would mean a break with the capitalist program in semiotic, spatial, temporal, sexual, discursive, actual, communitarian or other modes. Not simply a refusal of the programming, but an interested, liberatory, insurrectionary positivity, whether as a rearrangement of existing terms, a break in the temporality imposed by capital, or an exceptional form of desire or care – to name some possible modalities of risk.

This opens up a large and complex field of actions – one that cannot possibly be summarized in the final sentence of an essay. However, my point here is that this field of positive assemblage both constitutes the current reservoir of anti-capitalist values, and is open to all of us here and now.

ART





Politički motivirana umjetnost: izvedbenost i dokumentacija

Miha Colner

Sa slovenskoga prevela Marina Miladinov

U kolovozu 2011. slovenska je državna televizija svakoga dana izvještavala o građanskom ratu u Libiji. U znakovito uniformnom slogu, koji su preuzele gotovo sve tiskovne agencije i medijske kuće zapadnoga svijeta, uspostavljen je diskurs o rušenju zlog diktatora, o proljeću civilnoga društva u arapskome svijetu i o dobronamjernoj vojnoj intervenciji svjetske zajednice. U cilju uklanjanja predsjednika Muammara al-Gaddafija država je bila u plamenu, a sile NATO-pakta su u svrhu zaštite civila planski bombardirale predjele u kojima se stanovništvo nije pridružilo oružanom otporu. Nakon osvajanja Tripolija od strane pobunjenika lansirana je senzacionalna vijest, koja je pobudila čak i zanimanje slovenskog stanovništva: u opljačkanim i dijelom razorenim prostorima poduzeća Hidromontaža navodno se nalazio zatvor s mučionicom za potrebe vojske odane al-Gaddafiju. Ondje su zlokočni, uglavnom tamnoputi plaćenici navodno držali i mučili političke protivnike. Informacija je bila potkrijepljena trima digitalnim fotografijama niske rezolucije, koje su prikazivale pod prekriven mrljama u boji koje su navodno bile osušena krv, što je vrijedilo kao neposredan dokaz o nedavno počinjenim zločinima. Vijest je zahvaljujući pomanjkanju šire refleksije u trenutku lansiranja postala nedvojbenom činjenicom te načinom da se i slovenskoj javnosti približi rat i neposredno ga se u nj uplete.

Neprovjerena vijest postala je činjenicom unatoč tome što je bilo prikazano samo poprište zločina, koje s pridruženim kontekstom čuva zlokočni duh pripisanih mu događaja. Spomenuta vijest postala je mitom, koji je dobio na užasu upravo zbog nedostatka činjeničnog događaja. Priča o mučionici u Tripoliju bila je potkrijepljena šturom dokumentacijom, koja nije imala nikakve namjere dosljedno rekonstruirati tijek događanja, ali se unatoč

tome kao takva upisala u povijest. U ovom eseju analizirat ću i usporediti odnos događaja i njegova kasnijeg života u svijetu vizualnih umjetnosti, koje su na sličan način kao i svakodnevne slike iz masovnih medija podložne različitim manipulacijama i mitizacijama. Aspiracija na obama područjima ostaje jednaka: historizacija događaja na osnovi vizualne građe i njezine kontekstualizacije.

Vratimo li se na trenutak u za neke oslobođeni, a za druge okupirani Tripoli, pred informiranog gledatelja postavlja se niz relevantnih pitanja. Tko je opljačkao prostore poduzeća? Što se ondje doista događalo? Je li ondje doista bila mučionica? U slučaju libijskog rata takve je informacije nemoguće usporediti i provjeriti. Svijet je taj vojni prevrat pratio, slično kao i sukobe u Iraku, Afganistanu i Siriji, samo iz jednog, globalizirano unificiranog ugla. Osim toga, zapadni svijet bio je i neposredno uključen u rat te je zbog toga stvaranje pozitivne propagande ustvari bio najprovjeraniji način da se stekne odobravanje javnosti. S dogmatičnom upornošću i repetitivnošću uspostavljen je čitav jedan diskurs pomoću kojega su vladari uvjerali svoje stanovništvo u vlastitu pravičnost i dobrohotnost. Dok je rat u Iraku i Afganistanu pratila sjena skepse i unutar napadačkih država, rat u Libiji smatran je čistim i opravdanim. Civilnog otpora protiv agresije ustvari nije niti bilo.

Takve zastrašujuće jednoobrazne medijske slike konačno su uspostavljene nakon ideološke depolarizacije svijeta – globalne pobjede demokracije i kapitalizma. Od Prvog zaljevskog rata 1991. godine nadalje uspostavljen je tipski način kontroliranog izvještavanja, u kojemu je napadnuta strana sasvim ušutkana. Ideološki neprijatelji postaju nevidljivi. Drugi, koji su upravo zbog svoje odsutnosti iz javnog diskursa dodatno demonizirani. Prvi zaljevski rat tako je upisan u povijest kao televizijski rat u kojem su gledatelji, ležerno zavaljeni u kućne fotelje, neprekidno pratili operacije napredujućih savezničkih sila. Prvi put u povijesti moglo se vidjeti kako balistička raketa pogađa svoj udaljeni cilj. Moglo se vidjeti Bagdad usred zračnih napada ili pak kaotičnu sliku predjela koji su bili na udaru paljbe. A spomenute slike bile bi sasvim beskorisne bez dodatnih komentara i uspostavljenih konteksta, koje su neposredno i strogo kontrolirali vrhovi civilnih i vojnih vlasti u državama zapadnoga svijeta. Kako bi spriječila infiltraciju novinara na suprotnu stranu i objektivnije izvještavanje, američka vlada usvojila je zakonik *Annex Foxtrot*, koji je ograničio mogućnosti neovisnog izvještavanja. Novinari su morali uvijek biti u pratnji vojnih ili protuobavještajnih agenata, koji su odlučivali o tome koja vijest ne ugrožava nacionalnu sigurnost te je shodno tome prikladna za objavljivanje. Samostalno djelovanje bilo je moguće samo na vlastitu odgovornost. Tako je u javnosti pompozno odjeknula vijest o humanom oružju koje saveznička vojska upotrebljava za gađanje isključivo vojnih ciljeva. Inteligentna bomba (prva bomba s laserskim navođenjem) postala je medijski hit, nekakva činjenica i dokaz da je u tom ratu broj kolateralnih žrtava, odnosno civila, minimaliziran.

Dok preispitujemo ulogu masovnih medija u tako izvanrednim situacijama kao što su ratovi, prosvjedi ili društvene promjene, na površinu se iskrade pitanje o osobnom integritetu pojedinca i njegove vlastite refleksije, koja na osnovi povijesnog sjećanja razmatra i vrijednosti lansirane informacije. Sve do izuma reproduksijskih medija, odnosno fotografije, ulogu masovnih medija igrala je likovna umjetnost. I u proteklih stotinu godina umjetnost je sačuvala ulogu propagandnog sredstva, iako je njezina djelatnost sužena i namijenjena specifičnim prostorima i publikama. Zbog svojega statusa i

produksijskih specifičnosti ona se, naime, ne može natjecati sa strogo kontroliranim mehanizmima državne i korporativne propagande. Umjetnost obično razmatra i komentira određene pojave i događaje nakon što su se već dogodili. U tom pogledu likovna umjetnost uglavnom nije iskoristila datosti uznapredovale tehnologije sredstava komunikacije, koja omogućuje munjevito prenošenje informacija, budući da za to nema ni platforme ni sredstava. Na taj način se osobito u razdoblju suvremene umjetnosti, od šezdesetih godina 20. stoljeća do danas, u velikoj mjeri promijenila i njezina ideološka supstanca. Umjetnici više ne trebaju neposredno promovirati državne aparate kako bi izgradili karijeru, nego su mogli postati budni kritičari istog tog sustava koji ih je podupirao i dodijelio im status.

Početak 19. stoljeća su slikari Jacques-Louis David i Antoine-Jean Gros djelovali na način današnjih masovnih medija. Njihov naručitelj, Napoleon Bonaparte, bio je svjestan važnosti vijesti o osvajačkim pohodima širom Europe, koje su – iako sa zakašnjenjem – dopirale do publike isključivo preko velikih epskih slika. Manipulacija sadržaja bila je već uračunata u kampanju takve vrste. Dvojica umjetnika tako su svjesno postali katalizatorima politički korektnih sadržaja prenoseći vijesti o carevim uspjesima, junaštvima i plemenitim djelima. Unatoč tome što su njihova djela prolazila kroz ruke cenzure, obično nisu dobivali precizne upute o tome što moraju prikazati i na kakav način. O tome su odlučivali sami, iako su im njihov konformizam (David) i uvjerenost u spasonosnost vođe (Gros) sami po sebi nametali stvaranje uljepšane, idealizirane, gotovo mitske stvarnosti. Iz dijametralno suprotne perspektive srodnom se tematikom bavio Francisco Goya prikazujući onovremene događaje u Španjolskoj. Njegova izražajnost odražavala je drugo lice medalje imperijalističkog ekspanzionizma, budući da je bila izrazito kritična i antiratno usmjerena. Slika *Treći svibnja 1808.* (1814.) i ciklus grafika naslovljen *Strahote rata* (1810.-1815.) postali su svojevrsnim antiratnim manifestom, budući da su se odnosili na konkretnu situaciju krvavog pokoravanja tvrdokornog španjolskog naroda. Ciklus grafika bio je zbog svoje spornosti (kritike okupacijskih i lokalnih vlasti) objavljen tek 1863. godine, 25 godina nakon autorove smrti. Eksplicitne slike patnje, unakaženih mrtvih tijela, smrtnoga straha i okrutnosti ubijanja u ime ideologije postale su slike univerzalnog zla koje donosi nasilje te vrste unatoč strogo određenom prostoru i vremenu, slično načinu na koji su s druge strane monumentalne slike junačkih Napoleonovih bitaka postale ilustracijom događaja koji su danas reproducirani u povijesnim knjigama. Unatoč očiglednoj idealizaciji, ove potonje postale su slike općenito prihvaćenih povijesnih činjenica. Za razliku od toga, Goyin ciklus grafika ostao je zabilježen u povijesti kao jedno od njegovih marginalnih djela, koje izražava idealizam i pretjeranu ekspresivnost ekscentričnog umjetnika. Unatoč tome, on je pomoću umjetnosti zašao u same uzroke otpora i ponudio neposrednu kritiku aktualne situacije.

Iako su danas distribucijski kanali brži, a svijet bolje povezan nego ikada prije, umjetnost i dalje uživa status prilično marginalne društvene snage. Režimski umjetnici tipa Davida, Grosa ili Speera više nisu potrebni, budući da su ih u ulozi interpretatora prikazanih slika nadomjestile televizijske ekipe i novinski izvjestitelji. Umjetnost je za sebe izborila status komentatora društvenih događanja, budući da može – iako s vremenskim odmakom – oblikovati jasne pozicije s obzirom na odabranu tematiku i oštrom kritikom napasti svaki nesklad u društvu. Umjetnost, dakle, ne može stvarati medijske spektakle kao što to zahvaljujući svome uhodanom pogonu mogu činiti televizijske ili novinske kuće, ali je ipak i umjetnička zajednica osobito u

proteklih pedeset godina ponegdje uključila u svoje prakse elemente spektakularnosti, dijelom u vidu prisvajanja sadržaja kojima se bavi, a dijelom kao način djelovanja, koji – želi li biti učinkovit – mora biti zapažen i izvan svoga područja. Plansko zadiranje umjetnosti u stvarni život očitovalo se i u mogućnosti neposrednih učinaka koje pažljivo promišljena djela i akcije mogu postići unutar svoje sredine. Zbog potrebe za zapaženošću spektakl je već uključen u takve modele djelovanja. U proteklih pedeset godina umjetnici ustvari i nisu imali drugih mogućnosti.

Guy Debord je spektakl promatrao prvenstveno u smislu promoviranja sve razvijenijeg virtualnog svijeta masovnih medija, koji u rukama čvrsto drže kapitalističke elite. "Sav život u društvima, u kojima vladaju moderni uvjeti proizvodnje, objavljuje se kao golema akumulacija *spektakla*. Sve što se izravno proživljavalo, udaljilo se u predstavu."⁰¹ Spektakl je tako postao načinom suvremenog življenja, čak i ako se odvija u paralelnom virtualnom prostoru. Tu društvenu datost nije uspjela izbjeći ni kulturna produkcija zapadnoga svijeta, koja je često neizmjenjivo kritična prema sustavu u kojemu djeluje. "To je načelo fetišizma robe, vladavina društvom uz pomoć 'i osjetilnih i nadosjetilnih stvari', koje se ostvaruje apsolutno u spektaklu, u kojemu se osjetilni svijet zamjenjuje izborom slika koje postoje iznad njega i koji se istodobno prepoznaje kao osjetilno *par excellence*."⁰²

Pojedinac je u svakodnevnom životu izložen različitim oblicima poruka i prenošenja sadržaja, koji se obično predstavljaju kao neupitne istine. Mašinerija i kultura odnosa s javnošću ustvari je znanost, koja je u društvo implementirala specifičan promocijski način prenošenja informacija. PR (*public relations*) po samoj svojoj definiciji prikazuje idealizirano i uljepšano stanje stvari, prilagođeno za brzo razumijevanje i konzumaciju. PR je znanost o vođenju i upravljanju informacijama između nekog (obično) pravnog subjekta i njegove (potencijalne) publike. To je brižljivo planirana strategija izvanjske reprezentacije. U tom segmentu kulturna produkcija ponovo se izjednačava s drugim društvenim akterima, bilo da se radi o sasvim običnoj razini promoviranja umjetničkih događaja ili o mikrorazini reprezentacije umjetnikova izraza, stajališta i naposljetku poruke. U vizualnim umjetnostima poruka se nalazi negdje na relaciji između umjetnika i institucije (naručitelja); ova potonja zahtijeva utvrđene koncepte i cjelovitu sliku marke koja se predstavlja – autora. Pritom je osobito važna umjetnikova poruka publici, odnosno način na koji on želi biti viđen i shvaćen, kako ne bi došlo do iskrivljenih i neželjenih interpretacija.

Gdje se onda očituje razlika između spektakularnosti masovnih medija i propagandnih mehanizama, korporativno strateške komunikacije i reprezentacije umjetničkog djela u širem društvu? Umjetnost je inkorporirala brojne modele takvog djelovanja i često ih prilagodila svojim potrebama; poruke umjetničkih djela u velikoj mjeri ostaju promišljeno i namjerno ambivalentne, prikrivene i otvorene za različite interpretacije, a istodobno čuvaju neku odabranu ideološku poziciju. I na području umjetnosti nameće se pitanje o vjerodostojnosti prenesenih informacija, bile one tekstualne ili slikovne. Tako je, na primjer, razvikani kineski oporbeni umjetnik Ai Weiwei svojim projektom *Sunflower Seeds* (2010.) publici poslao sasvim nedvosmisleni poruku. Za prostor Turbine Hall u londonskoj Tate Modern upotrijebio je milijune ručno izrađenih keramičkih imitacija sjemenki suncokreta kako bi na taj način ponudio metaforu kineske nacionalne povijesti, obilježene megalomanskim projektima i kultom ličnosti njezinih despota.⁰³ Umjetničkoj metafori bio je također pridodan praktični i dobrotvorni element, budući da je njegova narudžba održala na životu napola propalu carsku manufakturu. Na puna tri

01 Guy Debord, *Društvo spektakla & Komentari društvu spektakla*, prev. Goran Vujasinović (Zagreb: Arkzin, 1999.), 35.

02 Isto, 50.

03 Ai Weiwei, *The Unilever Series: Sunflower Seeds*, katalog izložbe (London: Tate Publishing, 2010.).

mjeseca zaposlio je 1600 ljudi, koji su obavljali monoton i zatupljujući posao izrade više od deset milijuna porculanskih sjemenki. U pratećem promocijskom dokumentarnom videu umjetnik je ovjekovječio djelić procesa i pokušao objasniti plemenitost svoje akcije. Pred kamerom su se pojavili odabrani radnici kako bi iskazali zahvalnost svome naručitelju. Njegov film sadrži sve konotacije medijskoga konstrukta, čija svrha nije prikazati stvarno stanje, nego njegovu željenu reprezentaciju. Tu se pitanje o pronađenim al-Gaddafijevim "mučionicama" ponavlja u umjetničkom kontekstu. Glavna razlika je, dakako, u tome što informacije koje prenosi Ai Weiwei nisu toliko tragične i neposredno politički osjetljive u danom trenutku. Njegova intervencija je kratkoročno neškodljiva, budući da ne poziva ni na kakvo sudjelovanje ili zauzimanje pozicije, dok dugoročno sadrži očite političke implikacije, koje ne mogu sakriti umjetnikovu ideološku usmjerenost na zapadni svijet. Ai Weiwei naprosto zastupa uređenje unutar kojega može uspješno djelovati. Njegova taktika stoga pripada svijetu korporativne komunikacije jednako kao i svijetu umjetničke reprezentacije; pozamašna instalacija, naime, nije bila dovoljno rječita sama po sebi te je stoga bila potrebna dodatna kontekstualizacija, ostvarena u obliku "objektivne" dokumentarističke poruke.

Umjetnik može – slično masovnim medijima, političkoj ili ekonomskoj propagandi – iskoristiti manipulativnu prisutnost svojih radova čak i ako je njihova izvorna svrha možda sasvim drugačija. Budući da umjetnost obično nije aktualna u odnosu na događaj, o kojemu masovni mediji odmah izvijeste, ona i ne zauzima pretjerano izložene pozicije. Dakako, velik dio umjetničke produkcije izgrađen je na metaforičnosti, ambivalentnosti i otvorenosti prema ponuđenim interpretacijama, jer ona već kroz želju za ovjekovječenjem nekog povijesnog trenutka teži univerzalnosti formalnog i sadržajnog izraza. Postoje brojna umjetnička djela koja se odnose na sasvim specifičnu društvenu ili privatnu situaciju, ali ne uspijevaju postići bezvremenitost, budući da njihova reprezentacija uvjetuje čitanje u točno određenom vremenu i prostoru.

Jedan od najneposrednijih vidova vizualne umjetnosti, koji se neposredno odnosi na najrazličitije društvene situacije, svakako su izvedbene prakse. Guy Debord je u tekstu *Rapport sur la construction des situations* (1957.) utemeljio načelo "konstruirane situacije", pri čemu je prije svega mislio na izvedbene akcije u javnom prostoru, dakle na "participacijska događanja koja koriste eksperimentalno ponašanje kako bi raskinula spektakularnu vezu s kapitalizmom."⁰⁴ Ništa uobičajeno i konvencionalno ne može pomaknuti granicu ustaljenog obrasca demokratskog i kapitalističkog društvenog ustroja. Za tako nešto potreban je šok. Neposredan i možda čak neočekivan udarac. Izvedbena praksa tako već od samih svojih početaka usvaja ideju neposrednog bavljenja subverzivnim idejama i njihova uprizorenja. Stoga se distrakcija gledateljeva uobičajenog pogleda, koja se postiže nenajavljenom akcijom, često odvija u javnom prostoru, bila to ulica, kazalište ili galerija. U neposrednosti autorove prisutnosti, pokreta, boli ili ushita skriva se radikalnost i prisnost njegova izraza. Umjetnik se kroz performans, pod pretpostavkom da ga izvodi osobno, razotkriva u najvećoj mogućoj mjeri. Njegova izražajnost odvija se bez ikakvog posrednika u obliku umjetničkog medija – njegov medij je situacija, sada i ovdje. Amelia Jones u knjizi *Body Art / Performing the Subject* govori o praksama tjelesne umjetnosti (*body art*) kao o ultimativnim radikalnim gestama u vrijeme kada su u dominantnoj kulturi vladale drugačije akademske konvencije.⁰⁵ Ta radikalnost neposrednog dodira sačuvala se i u kasnijim razdobljima.

04 *Participation. Documents of Contemporary Art*, ur. Claire Bishop (London: MIT Press / Whitechapel, 2006.).

05 Amelia Jones, *Body Art / Performing the Subject* (Minneapolis: University of Minnesota Press, 1998.).

Performans je naprosto praksa koja ruši ustaljene – vizualne ili uprizorujuće – konvencije na više razina. Na područje visoke umjetnosti ušao je kao kontra-kultura, koja se usidruje u životu neposrednošću svoga iskaza te niječe objektivnost kao temelj likovne umjetnosti. S druge strane, ona u likovnu umjetnost vraća unikatnost i ekskluzivnost koje je umjetničko djelo izgubilo u postindustrijsko doba. Ako je Walter Benjamin govorio o gubitku auratičnosti umjetničkog djela u razdoblju njegove tehničke reprodukcije, upravo je izvedbena akcija ona koja vraća tu “izgublenu originalnost”. Pojedinačni događaj se kao takav, naime, može dogoditi samo jednom i kao takav ostaje zapisan u povijesti, stoga često biva podvrgnut mitizaciji i pripisivanju raznih značenja. Budući da je sjećanje nepouzđano, takvi događaji postaju predmetom različitih interpretacija. Dokumentacija izvedbenih akcija predstavlja prije svega potrebu za njihovim očuvanjem u povijesnoj svijesti, čime je zacrtana njihova vizualna slika i osiguran dokazni materijal da su se doista dogodile. Fotografije performansâ Carolee Schneemann prikazuju, doduše, dio njezina imaginarija i pojave, ali ne mogu – bez dodatnih pojašnjenja – kontekstualizirati ključna značenja. A obje navedene stvari postaju i u ovom slučaju prvenstveno oruđem željene reprezentacije umjetničkog djela, koja je ovisna bilo o želji umjetnika, bilo o instituciji koja produkcijski i ideološki stoji iza određene akcije. U slučaju Carolee Schneemann stvar je unutar prostora i vremena naizgled prilično jasna: vizualna reprezentacija performansa *Interior Scroll* (1975.) izražava osnovnu ideju, čak i ako njezine društvene implikacije mogu biti krajnje varljive. Poput mnogih drugih djela, i tu akciju u povijest upisuje samo jedna fotografska slika, koja može predstaviti ideju, ali ne i cjelokupni kontekst koji je do nje doveo. Kako se, dakle, reducirani imaginarij tog umjetničkog djela razlikuje od reprezentacije događaja na polju masovnih medija? Tom se problematikom sasvim izravno bavio Yves Klein u svome radu *Le Saut dans le vide* (1960.), poigraivši se upravo s dokumentacijom vlastite izvedbene akcije na način njezine eksplicitne manipulacije. Iz konačne je fotografije, naime, izbrisao mrežu koja ga je ustvari dočekala kada je skočio s ograde, tako da gledatelj stječe dojam izravnog pada na pločnik. Klein je tim radom želio preispitati medijsku manipulaciju svemirske utrke, kojoj su početkom šezdesetih godina bili izloženi pripadnici obaju ideoloških polova. Za njega je let u svemir bio konstruirana laž, koju je prisvojio i za svoj skok u prazninu (ništavilo). To djelo postalo je simptomatično za razmišljanje o događajima i njihovoj javnoj reprezentaciji.

Članovi skupine OHO izveli su šezdesetih godina niz izvedbenih akcija koje su u svom kasnijem životu dobile različite (političke) konotacije. Jedan od najpoznatijih performansa bio je *Triglav*, koji je zbog svoje osjetljive tematike stekao nekakvu mitsku ulogu u slovenskoj suvremenoj umjetnosti, dok njegova osnovna aspiracija nema neku ključnu važnost. U nešto manje eksponiranom kratkom filmu *Na poti za Dajlo* (1965.), nekoj vrsti izvedbenog prikaza javne poezije, protagonisti su na zidove ispisivali pjesme Francija Zagoričnika, koje izražavaju prosvjed protiv rata u Vijetnamu. Dandanas je ustvari teško točnije definirati narav toga rada, budući da je njegov sadržaj potpuno uvjetovan trenutkom u kojemu je nastao. Postavlja se pitanje do koje mjere su prosvjedi protiv rata u Vijetnamu u vrijeme kada je Josip Broz Tito uspostavio bliske diplomatske veze sa SAD-om u Jugoslaviji bili problematični i subverzivni, i kakav je bio odnos domaće omladine prema tom udaljenom zbivanju? Je li takav rad, izveden u obliku grafiterske akcije, bio neposredna reakcija na događaje u SAD-u, gdje su upravo te godine započeli masovniji prosvjedi? Rad je nastao kao rezultat izleta triju

protagonista u istarsko selo po imenu Dajla, koje je nadahnulo žanrovski različita djela (poeziju, crteže, film).⁰⁶ Zahvaljujući nedostatku informacija, rad je ostao predmet interpretacija, iz kojih se, međutim, ne može razabrati cjeloviti kontekst. Što onda u današnjem trenutku znače takve akcije? Kakvo su značenje dobile s vremenskim odmakom? Je li njihova poruka doista onakva kakvu razumijemo danas? Umjesto neposrednog dodira s događajem, gledatelj je svjedok informacije iz druge ruke, reprezentacije događaja, dokumentacije nekog određenog trenutka koja je u javnost poslana obrađena i kontekstualizirana. Izvedbena akcija tako s prijenosom u reprodukcijski medij uvijek izgubi djelić svoje bliske neposrednosti, jer on stvara određenu barijeru između događaja i njegove (galerijske) reprezentacije.

Sašo Sedlaček izveo je sa suradnicima akciju nazvanu *Just Do It* (2003.), u kojoj su u munjevitoj akciji papirnatim ciglama zazidali ulaze u neke od najvećih trgovinskih centara u Ljubljani.⁰⁷ Akcija je uvijek završila jednako, dolaskom zaštitarske službe ili čak policije, koja je intervenirala zbog upada na privatni posjed. Njezina svrha bila je ukazati na bizarnost aktualnog zakonodavstva, a u dokumentaciji je bila predstavljena prilično dramatično, osobito zahvaljujući montaži i pompoznoj glazbenoj kulisi. Što se doista dogodilo, ostaje stvar interpretacije.

U suprotnosti s neodređenošću izvedbenih akcija u kojima je važan samo čin ističu se prakse performansa napravljenih za fotografiju ili video. U tom slučaju događaj je često izoliran od neposredne publike i prvenstveno prilagođen dokumentaciji, koja istodobno postaje rezultat umjetničkog čina. Na području suvremene fotografije, dakle fotografije kao autonomnog umjetničkog medija, nastalog i predstavljenog u umjetničkom kontekstu, foto-performans je ustvari iznimno priznata praksa. Kao što kaže Charlotte Cotton u knjizi *The Photograph as Contemporary Art*, "fotograf je odgovoran za cjelokupnu orkestraciju nekog događaja, odnosno situacije, s isključivom svrhom stvaranja fotografske slike. Događaj se takoreći izvodi isključivo za kameru."⁰⁸ Gledatelj tako ne svjedoči izvedbenoj akciji uživo, nego posredovanoj informaciji. Takvi radovi često isključuju proturječne interpretacije, budući da je kontekst već inkorporiran u sliku kao jedini nositelj značenja. Moguća manipulacija u postprodukciji uključena je u koncept kao takav, dok su razumijevanje i čitanje neposrednije sugerirani. Takva djela, čak i ako su društveno i politički angažirana, ne odaju usidrenost u stvarnom životu, nego ostaju na razini predstavljanja ideje. Često se zbog vizualne artifičijelnosti mogu pojmiti isključivo metaforično. Tako se u trenutnim foto-performansima Erwina Wurma odražava jasna ideja sa svim društvenim i političkim implikacijama, ali njegove slike nipošto ne daju naslutiti da iza njih stoji neki stvarni događaj. Slike, inscenirane i proračunate za kameru, u tim slučajevima obično izražavaju metafore s univerzalnim značenjima. U sličnom kontekstu moguće je čitati video-performanse slovenskog umjetnika Tomaža Furlana, koji u kontinuiranoj seriji *Wear* stvara cjeloviti imaginarij i gradi scenografiju kako bi se sam u njoj pojavio u ulozi glumca. Iako njegovi radovi tematiziraju odnos prema neposrednoj okolini i kritiku društvenog ustroja koji stješnjava pojedinca i podređuje ga sebi, napravljeni su u stilu teatralne metaforičnosti. Pokušati otkriti što se u njegovu slučaju doista dogodilo sasvim je suvišno, budući da je čitava situacija ionako režirana kao očito pretjerana simulacija stvarnosti.

U duhu današnjeg vremena, kada umjetnička djela često iskazuju prikrivene istine, samorazumljivo se dovodi u pitanje i njihovo političko značenje. Umjetnost je kao jedan od medija poručivanja i izražavanja specifična upravo po tome što poruke često nisu predstavljene kao činovi,

06 *OHO – retrospektiva*, katalog izložbe (Ljubljana: Moderna galerija, 1994.).

07 Sašo Sedlaček, *Supertrash*, ur. Petja Grafenauer (Ljubljana: Aksioma / GLU, 2011.).

08 Charlotte Cotton, *The Photograph as Contemporary Art* (London: Thames & Hudson, 2009.).

nego kao otvorene strukture, koje pobuđuju moždanu aktivnost apatičnoga pojedinca. Izvedbene akcije dodatno radikaliziraju takve metode, budući da gledatelj teško zadrži distancu naspram događanja koje se uživo odvija pred njime.

Kao što su umjetnici u službi prošlih totalitarnih režima stvarali svoja djela na osnovi vjere u ideologiju, tako je ustvari svaki, pa tako i suvremeni umjetnik podložan određenim svjetonazorskim pretpostavkama i političkim pripadnostima. U današnjem globaliziranom svijetu i umjetnost sve češće, iako ne uvijek svjesno, služi promociji vrijednosti zapadne kulture i političkog uređenja. Unatoč svojoj kritičnosti, većina stvaralaca čvrsto je vezana sponama dogmatičnog neokolonijalističkog mentaliteta, koji pomoću "neškodljive" umjetnosti želi povezati svijet, uklanjati nesrazmjernosti i upozoravati na anomalije u društvu. Umjetnički aparat bio je itekako važan čimbenik u potkopavanju socijalističkih režima na prijelomu devedesetih godina prošlog stoljeća, a još je očitije afirmativno podržao duh pobunjenika arapskog proljeća. Tako su se u egipatskom paviljonu na Bijenalu u Veneciji mogla vidjeti djela Ahmeda Basionyja, koji je poginuo u prosvjedima na kairskom trgu Tahrir. Institucionalna odluka da se izlože video zapisi snimljeni autorovim mobilnim telefonom i dokumentacija njegova zadnjeg performansa neposredno odražava političku usmjerenost tamošnjih kulturnih elita, koje nude neposrednu političku agitaciju. Smještena u kontekst udarnih snimaka političkih nemira, ta je izvedbena akcija bez obzira na svoju osnovnu svrhu poprimila jasno zacrtane političke konotacije.

Odgovorni gledatelj i aktivni promatrač tako je u svijetu zasićenom raznim vizualnim sadržajima prisiljen na selektivno i nepovjerljivo primanje ponuđenih poruka, bez obzira na to posreduju li ih masovni mediji ili umjetnička djela. Fotografije al-Gaddafijeve "mučionice" prodrle su u javnost kao gotovi proizvodi sa strogo određenom konotacijom. Kanonizirana umjetnička djela jednako se tako predstavljaju kao proizvodi, a njihov dani kontekst već je uključen u cjelinu. Umjetnost kao takva, koja u svojoj osnovi predstavlja određenu ideju, s te pozicije nije problematična, ali upitni postaju modeli institucionalne ili osobne historizacije i mitizacije. Sa stajališta relativnosti kanoniziranih povijesti potrebno je i područje politički angažirane umjetnosti podvrgnuti nesamorazumljivom i skeptičnom seciranju, jer ono čuva osobni integritet gledatelja unutar mašinerije društvenog sustava.

Politically Motivated Art:

Performativity and Documentation

Miha Colner

Translated from Slovenian by Marina Miladinov

In August 2011, Slovenian state TV reported every day on the civil war in Libya. In a suggestively unified format adopted by almost all press agencies and mass media in the Western world, a discourse was established on the overthrow of an evil dictator, the spring of civil society in the Arab world, and the benevolent military intervention of the global community. The country was in flames for the sake of removing President Muammar Gaddafi, and NATO's forces were systematically bombing areas in which the population had not joined the armed resistance, all that in order to protect the civilians. After the fall of Tripoli into the hands of the rebels, a sensational piece of news was launched, which attracted the interest of the Slovenians as well: the pillaged and partly demolished rooms of Hidromontaža company had allegedly housed a prison with a torture room, which served the needs of troops loyal to Gaddafi. It was there that malicious, mostly dark-skinned mercenaries had kept and tortured their political opponents. The information was sustained by three digital photographs of low resolution, which showed the floor covered with coloured stains, supposedly of dry blood, which was accepted as a direct evidence of the recently committed crimes. Owing to the lack of broader reflection, the news became an unquestionable fact at the moment of their launching, as well as the way in which the Slovenian public could be more closely related to the war and directly involved in it.

The unverified piece of news became a fact although the photographs showed only the crime scene, which, together with its added context, helped preserve the sinister spirit of the past events. The news was transformed into a myth, which gained on horror precisely owing to the lack of a factual event. The story of the torture room in Tripoli was supported by meagre documentation, which had no intent of reconstructing the flow of events in a consistent manner, and yet as such it was inscribed into history. In this essay,

I intend to analyse and compare the events and their later fate in the world of visual arts, which are subject to various forms of manipulation and mythicization just like the everyday images in the mass media. In both fields, the intent remains the same: it is to historicize the events on the basis of visual materials and their contextualization.

Let me return for a moment to Tripoli, liberated in the eyes of some and occupied for others. An informed spectator will raise a series of questions: Who pillaged the company's rooms? What was really going on there? Was there really a torture room? In case of the Libyan war, such information is impossible to compare and verify. The world followed the change of its regime in the same way as it followed the events in Iraq, Afghanistan, and Syria: from a single, globally unified angle. Besides, the Western world was directly involved in the war and creating a positive propaganda was actually the safest way of gaining the public approval. With dogmatic persistence and repetitiveness, a whole discourse was set up, which served the governments to convince their populations of their own righteousness and benevolence. While the wars in Iraq and Afghanistan were doubted by many, even within the invader states, that in Libya was believed to be clean and justified. There was virtually no civic resistance against the aggression.

Such appallingly uniform media images emerged after the ideological polarization of the world had been completed – resulting in the global triumph of democracy and capitalism. With the first Gulf War in 1991, a uniform method of controlled coverage of events was established, in which the attacked side was left without a voice. Ideological enemies became the invisible Others, additionally demonized precisely by being absent from the public discourse. The first Gulf War was thus inscribed into history as a TV war in which the viewers could continually follow the operations of the advancing allied forces from the comfort of their armchairs. For the first time in history, one could watch a ballistic rocket as it was hitting its distant target. One could see Baghdad in the midst of air raids or the chaotic image of areas under fire. And these images would have been quite useless without the additional comments and established contexts, which were directly and strictly controlled by the high-ranking civil and military officials in the Western world. In order to prevent the infiltration of journalists among the enemy, which would ensure more objective reports, the US government enacted the *Annex Foxtrot*, which limited the possibilities of independent coverage. Journalists now always had to be accompanied by military personnel or counterintelligence agents, who decided on which news were safe for national security and thus suitable for publication. Independent action was possible only at one's own risk. Thus the public could enjoy the pompous news about the humane arms used by the allied forces in order to hit exclusively military targets. The intelligent bomb (the first laser-guided missile) made the headlines as a fact and a proof that in that particular war the number of collateral victims, that is civilians, was reduced to a minimum.

While questioning the role of the mass media in exceptional situations such as wars, demonstrations, or changes of regimes, one must necessarily raise the issue of the individual's personal integrity and reflection, which reconsiders the value of received information on the basis of historical memory. Before the invention of the media of mechanical reproduction and photography, the role of mass media was played by fine arts. Even during the past hundred years art has retained its role of a means of propaganda, even though the scope of its activity has been reduced and intended for specific spaces and audiences. Owing to its status and specificities of production, it

certainly cannot compete with the strictly controlled mechanisms of state and corporative propaganda. Art normally reflects and comments on certain phenomena or events some time after they had actually occurred. In that sense, fine arts have largely failed to use the benefits of advancing technology in the field of communication, which makes it possible to transmit information with high speed – since art has neither platforms nor means to do that. In this way, especially in the era of contemporary art since the 1960s, its ideological substance has considerably changed as well. Artists no longer need to directly promote state mechanisms in order to build up their career; on the contrary, they have managed to become vigilant critics of the same system that supports them and gives them their status.

In the early 19th century, painters Jacques-Louis David and Antoine-Jean Gros operated like the mass media of today. Their commissioner, Napoleon Bonaparte, was aware of the importance of news about his triumphal campaigns throughout Europe, which reached the public – albeit with some delay – exclusively through large, epic paintings. Manipulation of their content was inherent to such enterprise. The two artists thus consciously became the catalysers of politically correct themes, transmitting news about the emperor's victories, heroisms, and noble deeds. Despite the fact that their artworks were passing through censorship, they usually received no special instructions as to what they should paint and how. They decided on that by themselves, yet their conformism (David) and belief in the salvific role of their leader (Gros) compelled them to create an embellished, idealized, almost mythical reality. On the other hand, Francisco Goya, although dealing with a similar subject when depicting the contemporary events in Spain, proceeded from a completely opposite perspective. His expressiveness revealed the reverse of the coin of imperialist expansionism, since it was outspokenly critical and directed against the war. His painting *The Third of May 1808* (1814) and the series of aquatint prints called *The Disasters of War* (1810-1815) became a sort of anti-war manifesto, referring to the immediate situation of the bloody subjection of the hardy Spanish people. Because of being so controversial (for their criticism of both occupational and home forces), the prints could be published only in 1863, 25 years after the artist's death. Explicit images of suffering, mutilated corpses, deadly fear, and the brutality of killing in the name of ideology were transformed into images of universal evil which brings suffering, despite the fact that they were defined by their actual space and time, similar to the way in which, on the other side, the monumental paintings showing victorious Napoleon's battles became the main illustration of events that we know today from history books. Despite their obvious idealization, the latter paintings were to determine the universally accepted historical facts. On the contrary, Goya's series of prints remained inscribed into history among his marginal artworks, reflecting the idealism and exaggerated expressivity of an eccentric artist. Despite that, he tackled the very sources of resistance with his art, offering a direct critique of the current situation.

Even though nowadays the distribution channels are faster and the world is better interconnected than ever before, art still enjoys the status of a rather marginal social force. Regime artists such as David, Gros, or Speer are no longer needed, since in their role as interpreters they have been substituted by TV reporters and newspaper journalists. Art has managed to occupy the position from which it can comment upon the social situation, since it can – albeit with a temporal delay – formulate clear attitudes with regard to a chosen phenomenon and condemn any sort of social disharmony

with fierce criticism. Thus, art cannot create media spectacles as the television or newspaper houses can do owing to their smoothly operating mechanisms, but the artistic community has also included elements of spectacle in its practice, especially during the past fifty years: partly in terms of subjects it deals with, and partly as a form of action that must become visible beyond its field in order to be efficient. Purposeful encroachment of art into real life has also manifested itself in the possibility of creating immediate effects, which can be achieved with carefully calculated moves and actions. Because of this need of being visible, spectacle has already been included in such models of action. In fact, during the past fifty years artists have hardly had any other option.

Guy Debord has considered the spectacle primarily as promoting the advancing virtual worlds of the mass media, firmly controlled by the capitalist elites. "The whole life of those societies in which modern conditions of production prevail presents itself as an immense accumulation of *spectacles*. All that once was directly lived has become mere representation."⁰¹ Spectacle has thus become a way of life in the modern world, even if taking place in a parallel, virtual space. Even the cultural production of the Western world could not escape that social condition, although it has often been immensely critical towards the system in which it operates. "Here we have the principle of commodity fetishism, the domination of society by things whose qualities are 'at the same time perceptible and imperceptible by the senses.' This principle is absolutely fulfilled in the spectacle, where the perceptible world is replaced by a set of images that are superior to that world yet at the same time impose themselves as *eminently* perceptible."⁰²

In everyday life, an individual is exposed to various forms of messages and content, which are commonly presented as unquestionable truths. The machinery and culture of public relations is a sort of science, in fact, which has implemented into the society a specific, promotional way of transmitting information. By its very definition, PR presents an idealized and embellished state of the matter, adapted for quick understanding and consummation. PR is a science of directing and managing information between the (usually) corporate subject and its (potential) audience. It is a carefully planned strategy of external representation. In that segment, cultural production has identified itself with other social agents, be it on the perfectly ordinary level of promoting art events or on the micro-level of representing an artist's expression, attitudes, and eventually message. In visual arts, the message is situated somewhere on the line between the artist and the institution (the commissioner); the latter demands well-defined concepts and a complete picture of the brand mark that is represented – the artist. Thereby the artist's message to the public is extremely important, including the way in which he or she wishes to be perceived and understood in order to avoid all twisted and unwanted interpretations.

Where is it then that the difference between the spectacle of the mass media and the mechanisms of propaganda, between the strategic corporate communication and the representation of an artwork, can be traced in the society at large? Art has incorporated numerous models of such operation and often it has adapted them to its own needs; messages of artworks often remain purposefully and intentionally ambivalent, concealed, and open for various interpretations, while at the same time maintaining a particular ideological stance. Even in the field of art one can raise the issue of the credibility of information, be it textual or visual. Thus, for example, the acclaimed Chinese dissident artist Ai Weiwei has sent an unambiguous

01 Guy Debord, *The Society of the Spectacle*, trans. Donald Nicholson-Smith (New York: Zone Books, 1995), 12.

02 Ibid., 26.

message to his audience with his project called *Sunflower Seeds* (2010). For the Turbine Hall at Tate Modern, he has used millions of handmade ceramic simulacra of sunflower seeds in order to create a metaphor of Chinese national history, marked by megalomaniac projects and despotic cults of personalities.⁰³ This artistic metaphor was complemented by a pragmatic and noble element, since his commission had kept alive an almost liquidated imperial manufacture. For a period of three months, he was employing 1600 workers, who performed the monotonous and mind-numbing work of producing ten million porcelain seeds. In an accompanying promotional documentary, the artist eternalized a part of the process and explained the noble motives behind his action. Selected workers appeared before the camera and thanked their commissioner. His film has all the connotations of a media construct, the aim of which is not to present the actual situation, but to offer its desired representation. The question of Gaddafi's "torture rooms" is here repeated in an artistic context. The main difference is, of course, that the information provided by Ai Weiwei was not as tragic and directly politically sensitive at the given moment. His intervention was harmless, since it did not call for any action or position, while on the long run it still had manifest political implications, which could not hide the artist's ideological orientation towards the West. Ai Weiwei has simply been endorsing a social order within which he can successfully operate. His strategy therefore belongs to the world of corporate communication as well as to that of artistic representation; his extensive installation failed to speak for itself, which is why it needed additional contextualization, achieved in the form of "objective" documentary message.

An artist may – similar to the mass media or political and economic propaganda – use the manipulative presence of his artworks even if their purpose is completely different. Since art is usually not synchronous with the event itself, which the mass media tend to report immediately, it does not take positions that are too exposed. To be sure, a large part of artistic production has been built on metaphors, ambivalence, and openness towards various interpretations, since in its very desire to eternalize a historical moment it tends towards the universality of expression in terms of both form and substance. There are numerous artworks that refer to an entirely different social or private situation, yet they hardly manage to achieve timelessness, because their representation determines the reading in a precisely given space and time.

One of the most immediate aspects of visual art, which refers directly to the most varied social situations, is certainly the performing practice. In his text *Rapport sur la construction des situations* (1957), Guy Debord has established the principle of a "constructed situation," thereby primarily referring to performances in public space, that is, "participatory events using experimental behaviour to break the spectacular bind to capitalism."⁰⁴ Nothing common or conventional can shift the borderline of the established patterns imposed by the social order of democracy and capitalism. In order to achieve that, a shock is needed. An immediate and perhaps unexpected blow. Therefore the performing arts have adopted the idea of immediately deploying subversive ideas and staging them from the very outset. And because of that the distraction of the spectator's usual gaze, achieved through unannounced action, often occurs in public spaces, such as the street, the theatre, or the gallery. The immediacy of the artist's presence, movement, pain, or exhilaration conceals the radicalism and intimacy of his or her expression. In a performance, the artist is exposed to the maximum,

03 Ai Weiwei, *The Unilever Series: Sunflower Seeds*, exhibition catalogue (London: Tate Publishing, 2010).

04 *Participation. Documents of Contemporary Art*, ed. Claire Bishop (London: MIT Press / Whitechapel, 2006), 96.

that is, if he or she performs personally. His or her expressiveness is taking place without an intermediary, in the form of an artistic medium – that medium being a situation, here and now. In her book called *Body Art / Performing the Subject*, Amelia Jones writes about the practices of body art as ultimately radical gestures in an age when different academic conventions dominated the mainstream culture.⁰⁵ That radicalism of direct contact has remained present in the later periods as well.

Performance is simply a practice that abolishes conventions – visual or performative – on more than one level. It has penetrated the field of high art as a counterculture, anchored in life through the immediacy of its expression and negating objectivity as a foundation of fine arts. But then again, it has reintroduced into art the uniqueness and exclusivity that the artwork lost in the post-industrial age. If Walter Benjamin stated that art has lost its auratic quality in the age of its mechanical reproduction, the action of performance is precisely what brings back this “lost originality.” For an individual event can happen only once and remains inscribed into history as it is, which is why it is often subjected to mythicization and inscription of various meanings. Since memory is erratic, such events are subjected to various interpretations. Documenting performances is above all a result of the need to preserve them in historical memory, which defines their visual image and provides evidence that they have indeed happened. Photographs of performances by Carolee Schneemann may show a part of her imagery and appearance, yet they cannot – without further explanation – contextualize the key meanings. And both of these aspects, in this case as well as in others, become primarily a tool of intended representation of an artwork, which depends either on the artist’s wishes, or on those of the institution that stands behind that particular action in terms of production and ideological background. In case of Carolee Schneemann, the situation within space and time seems quite clear: the visual representation of her performance *Interior Scroll* (1975) expresses a basic idea even if its social implications may be utterly deceiving. As in many other works of art, this action has been inscribed into history by a single photographic image, which may represent the idea, but not the entire context that first created it. How does then the reduced imagery of that artwork differ from the representation of the event in the mass media? Yves Klein raised this issue quite directly in his piece called *Le Saut dans le vide* (1960), playing precisely with the documentation of his own performance by overtly manipulating it. He deleted from the final photograph the net into which he landed upon jumping from the fence, creating an impression of a direct fall on the pavement. The aim of this artwork was to draw attention to the manipulation of the space race in the media, to which the representatives on both ideological extremes were exposed in the early 1960s. For Klein, space flight was a constructed lie, which he appropriated for his leap into the void (nothingness). This work became symptomatic for reflecting on events and their public representation.

In the 1960s, members of OHO art group performed a series of actions that later acquired various (political) connotations. One of their most famous performances was *Triglav*, which acquired a sort of mythical role in Slovenian contemporary art owing to its sensitive subject, whereas its basic aspiration no longer had any crucial significance. In their somewhat less renowned short film called *On the Way to Dajla* (1965), a sort of performative presentation of public poetry, the protagonists wrote poems by Franci Zagoričnik against the Vietnam war onto the wall. Today it is actually quite difficult to determine the nature of that piece with any precision, since its theme was entirely

⁰⁵ Amelia Jones, *Body Art / Performing the Subject* (Minneapolis: University of Minnesota Press, 1998).

determined by the moment. One may ask to what extent protests against the Vietnam war at the time when Josip Broz Tito was establishing close diplomatic relations with the USA would have been problematic and subversive in Yugoslavia, and what was the attitude of the local youth towards those distant events? Was this type of happening, performed in the form of a graffiti action, an immediate reaction to the events in the US, where more massive protests had taken place that very year? The action was a result of a trip the three artists had undertaken to an Istrian village called Dajla, which inspired very different artworks in terms of genre (poetry, drawings, film).⁰⁶ Owing to the lack of information, this action has remained a subject of different interpretations, which, however, do not allow us to discern the whole context. What is then the meaning of such actions today? What sort of meaning have they acquired with time distance? Is their message really what we understand it to be from our perspective? Instead of an immediate contact with the event, the spectator obtains second-hand information, a representation of the event, a document of a particular moment, which has been transmitted to the public in a processed and contextualized form. A performance thus always loses a piece of its immediacy when transferred into a different medium, since that transfer creates a sort of barrier between the event and its representation (in the gallery).

Sašo Sedlaček and his collaborators once performed a series of actions called *Just Do It* (2003), where they abruptly walled up entrances into some of the largest shopping malls in Ljubljana with paper bricks.⁰⁷ Their action always ended in the same way, with the arrival of security guards or even police, which intervened on account of trespassing. The aim was to draw attention to the bizarre nature of the current law, and it was represented rather dramatically in documentation, especially with regard to montage and the pompous musical background. What really happened remains a matter of interpretation.

Contrary to these performances of a rather undefined nature, in which the act is the only thing that matters, there are those that are explicitly intended for photographs or video. In such cases, the event is often isolated from its audience and primarily adapted for documentation, which at the same time becomes a result of an artistic act. In the field of contemporary photography, that is, photography as an artistic medium created and represented in an artistic context, photo-performance is, in fact, an outspokenly acclaimed practice. As Charlotte Cotton has written in her book on *The Photograph as Contemporary Art*, the photographer is responsible for the entire orchestration of an event or situation, with an exclusive aim of creating a photographic image: the event is, so to say, performed for the camera alone.⁰⁸ Thus the spectator does not witness the performance in person, but through mediated information. Such artworks often exclude interpretations that would contradict each other, since the context is already incorporated into the image as the sole carrier of meaning. The possible manipulation in post-production is included into the concept as such, while understanding and interpretation are suggested more directly. Such artworks, even if socially and politically engaged, do not seem embedded in real life, but remain on the level of representing the idea. Owing to their visual artificiality, they can often be understood exclusively as metaphors. Thus, the instantaneous photo-performances of Erwin Wurm reflect a clear idea, with all its social and political implications, yet his images hardly indicate that there was ever a real event behind them. Such images, planned

06 *OHO – retrospektiva*, exhibition catalogue (Ljubljana: Gallery of Modern Art, 1994).

07 Sašo Sedlaček, *Supertrash*, ed. Petja Grafenauer (Ljubljana: Aksioma / GLU, 2011).

08 Charlotte Cotton, *The Photograph as Contemporary Art* (London: Thames & Hudson, 2009).

and orchestrated for the camera, tend to reflect metaphors with universal meanings. This is the context in which one may view video-performances by the Slovenian artist Tomaž Furlan, who has created a complete imagery and stage set in his continuous series called *Wear* in order to appear in it as an actor. Even though his works discuss the relations between an individual and his immediate surrounding, and offer a critique of the social system, which oppresses that individual and subjects him or her to its own interests, they are produced in the style of a theatrical metaphor. It would be superfluous to try to discover what really happened in his case, since the entire situation is orchestrated as a visibly exaggerated simulation of the reality.

In the spirit of our times, when artworks often express hidden truths, one logically questions their own political meaning. As a medium of communication and expression, art is specific precisely in that the messages are often not presented as acts, but rather as open structures, which encourage cerebral activity in an apathetic individual. Performances additionally radicalize such methods, since the spectator will hardly be able to keep the distance with regard to the events that take place immediately before him.

Just as the artists in service of some past totalitarian regimes created their art based on their faith in their ideologies, thus, in fact, every artist, including the contemporary one, is subject to certain worldview premises and political allegiances. In today's globalized world, art is increasingly, even if unaware, serving to promote the values of Western culture and political system. Despite their critical attitude, most artists are firmly bound by the chains of dogmatic neo-colonialist mentality, which uses "harmless" art in order to connect the world, remove the discrepancies, and indicate various anomalies in the society. The art mechanism of art was a truly important factor in undermining the socialist regimes at the turn of the 1990s, and it supported the rebels of the Arab Spring even more affirmatively. The Egyptian pavilion at the Venice Biennial thus presented works by Ahmed Basyony, who was killed in the protests on Tahrir Square in Cairo. The institutional decision to exhibit the videos recorded by his cell phone and the documentation of his last performance directly reflected the political orientation of the Egyptian cultural elites, who opted for direct political agitation. Set in the context of these powerful documents of the political unrests, this performance has acquired clearly defined political connotations regardless of its original purpose.

Thus, in this world suffused with various visual messages, the responsible observer and active spectator is compelled to receive them selectively and sceptically, regardless of whether they have been offered by the mass media or by artworks. Photographs of Gaddafi's "torture room" penetrated into the public as ready-made products, with strictly defined connotations. Canonized artworks likewise present themselves as products, with their given context already included into the whole. Art as such, which in its basis represents a particular idea, is hardly problematic from this viewpoint, yet the models of institutional or personal historicization and mythicization become rather questionable. From the position of relativity of the canonized histories, the field of politically engaged art should also be subjected to a scrutiny that would exclude the category of self-understandable, since that will preserve the personal integrity of the spectator within the machinery of the social system.





Body? Object? Photography?

<i>Gledanje slike jednako interpretiranje.</i>	<i>Viewing an image is equal to interpreting.</i>
<i>Interpretiranje jednako davanje značenja.</i>	<i>Interpreting is equal to attributing meaning.</i>
<i>Davanje značenja jednako supstituiranje.</i>	<i>Attributing meaning is equal to substitution.</i>
<i>Supstituiranje jednako stvaranje simbola.</i>	<i>Substitution is equal to creating symbols.</i>
<i>Stvaranje simbola jednako reprezentacija odsutnosti.</i>	<i>Creating symbols is equal to representing absence.</i>
<i>Reprezentacija odsutnosti jednako iskustvo prisutnosti.</i>	<i>Representing absence is equal to experiencing presence.</i>

Manuel Vason

S engleskoga preveo Tomislav Medak





Marcela Levi and Manuel Vason, Collaboration #4 Birmingham 2006



Paula Giuria and Manuel Vason, Collaboration #1 Montevideo 2009



Maria La Ribot, Exposure, London 2000



Lucia Russo and Manuel Vason Collaboration #2, Buenos Aires 2009



Yann Marussich and Manuel Vason, Collaboration #3 London 2008



Veenus Vortex and Manuel Vason, Collaboration #2 London 2006



Kris Canavan and Manuel Vason, Collaboration #1 London 2003



Halena Vieira and Manuel Vason, Collaboration #1 Rio de Janeiro 2008



Niko Raes and Manuel Vason, Collaboration #1 London 2005



Micheline Torres and Manuel Vason, Collaboration #1 Rio de Janeiro 2008



Helena Goldwater, Exposures London 2001



Marisa Carnesky, Exposures, London 2001



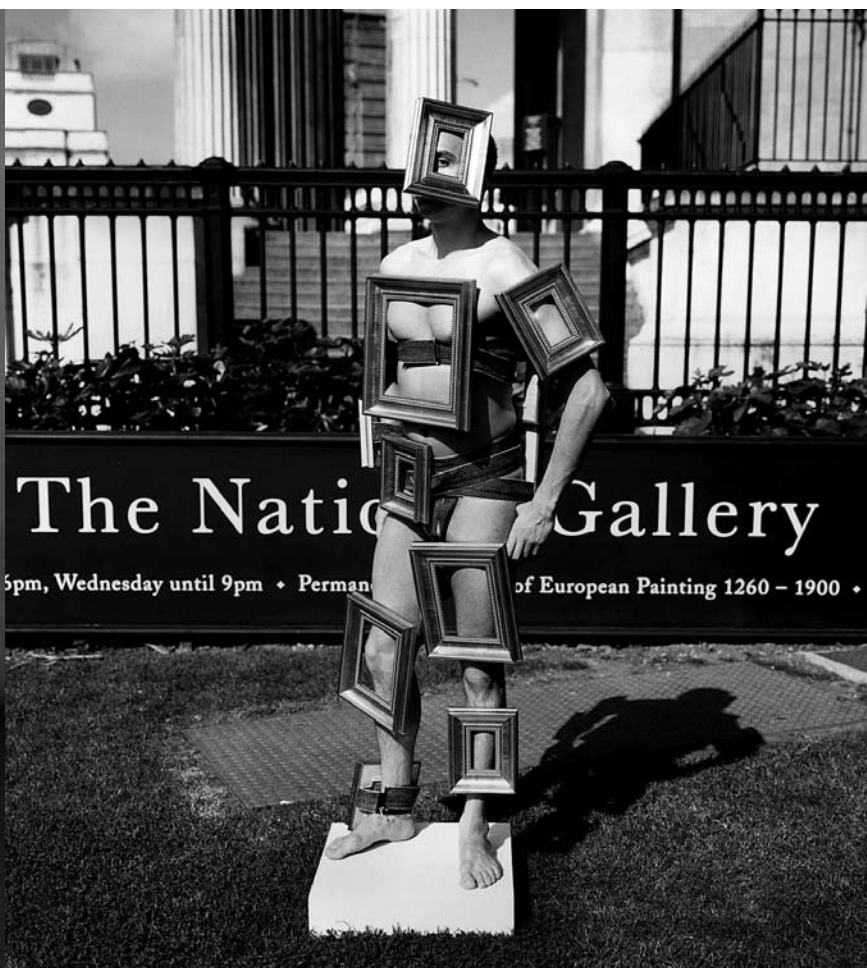
Alice Ripoll & Fernando Klipel and Manuel Vason, Collaboration #1 Rio de Janeiro 2008



Veronica Rastelli and Manuel Vason, Collaboration #1 Rome 2010



Ernst Fischer, Exposures, London 2001



Joshua Sofaer, Exposure 2001



Anne Seagrave Manuel Vason, Collaboration #1 London 2005



Paul Hurley and Manuel Vason, Collaboration #2 Cardiff 2006



Justin Shoulder and Manuel Vason, Collaboration #4 Sydney 2009



Alekos Plomaritis and Manuel Vason, Collaboration #1 Thessaloniki 2009



Maija Hirvanen and Manuel Vason, Collaboration #1 Kuopio 2006



Francesca Steele and Manuel Vason, Collaboration #4 Plymouth 2009



Steven Cohen and Manuel Vason, Collaboration #10 La Rochelle 2006



Motiroti, Exposures, London 2001



Paddy Hartley and Manuel Vason, Collaboration #1 London 2010



Richard Hancock & Traci Kelly and Manuel Vason, Collaboration #1 Nottingham 2004



Miguel Pereira and Manuel Vason, Collaboration #2 Bristol 2006



Sachiko Abe and Manuel Vason, Collaboration #3 London 2004



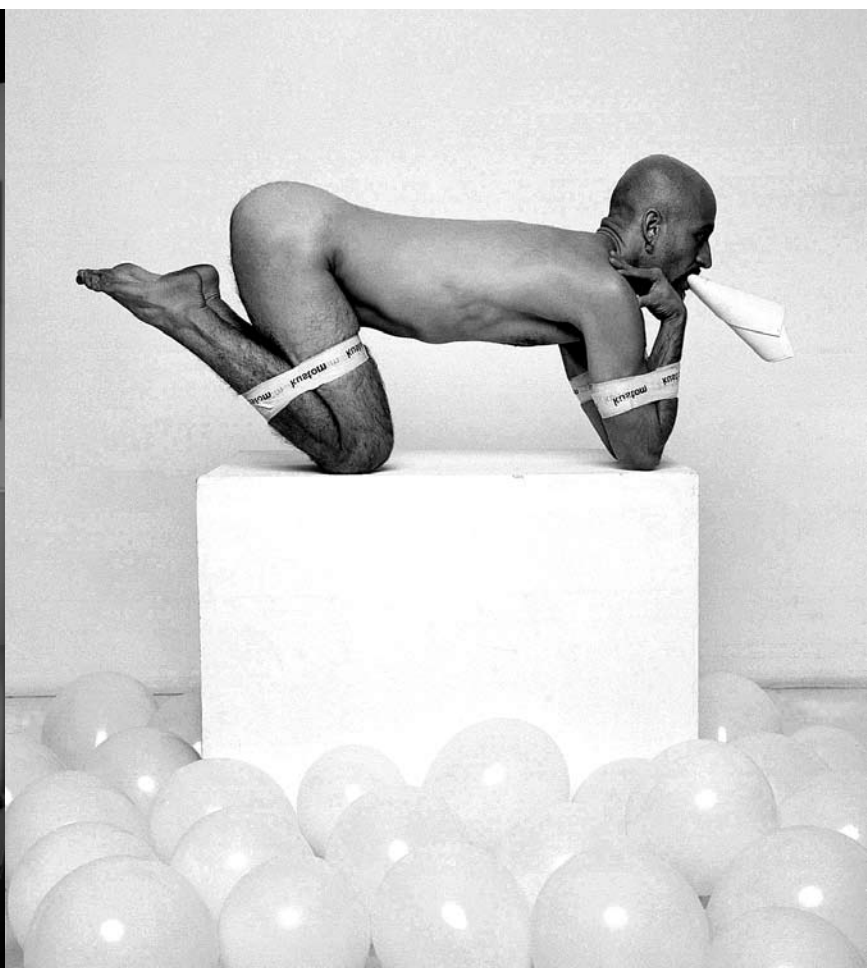
Marcelo Evelin and Manuel Vason, Collaboration #1 Rio de Janeiro 2008



Suka Off and Manuel Vason, Collaboration #2 London 2010



Stacy Makishi and Manuel Vason, Collaboration #1 London 2010



Andre' Masseno and Manuel Vason, Collaboration #1 London 2007



Lee Adams & Empress Stah and Manuel Vason, Collaboration #1 London 2006



Franko B and Manuel Vason, Collaboration #11 London 2003



Ron Athey and Manuel Vason, Collaboration #1 Ljubljana 2004



Tamara Ashley & Simone Kenyon and Manuel Vason, Collaboration #1 Nottingham 2006



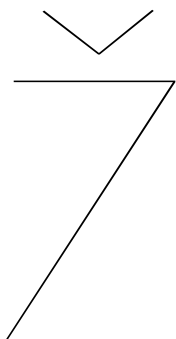


BADco.:

Prema esteticici utopije

Stephen Zepke

S engleskoga prevela Marina Miladinov



elio bih započeti s jednom posvetom, ili barem sa citatom posvete BADco.-a u *Ligi vremena*: "Svim hrabrima koji zovu na stvaranje Novoga Čovjeka". Ovaj je esej posvećen tim hrabrim pojedincima, BADco.-u prije svega. No citirajući tu junačku posvetu također upućujem na BADco.-ovo citiranje revolucionarnog zanosa ruskog futurizma, koji prožima *Ligu vremena* čineći je deklaracijom solidarnosti i drugarstva kakva danas neizbježno djeluje pomalo ironično. Doista, teško nam je ozbiljno shvatiti tvrdnje o Novome Čovjeku, osim možda u nekoj reklamnoj kampanji. Kupim li H&M-ove gaće Davida Beckhama, postat ću novi čovjek, ili barem "novi" "čovjek". Stoga se čini da bi se taj uglačani i brzi stroj, ako je utopijska ambicija *Lige vremena* dati sadašnjosti poticaj da krene naprijed i vjeru u budućnost poput jarkog sunca koje će spržiti mračna vremena kakvo je naše u plamenu revolucionarne transformacije, trebao uhvatiti u koštac i sa živim blatom ironije i suprostaviti se onom blagom podsmijehu koji se danas smatra znakom inteligencije. Mogu li solidarnost i ironija supostojati? Dopustite da postavim pitanje na drugi način: mogu li takvi modernistički snovi o novom čovjeku u novom svijetu imati učinka i danas, prevladavajući i uljuljkavanje u nostalgiju i superiorni cinizam?

Kako nam *Liga vremena* lijepo pokazuje, to je ovdje pitanje samog vremena. Pitanje mogućnosti estetske intervencije koja će biti sposobna projicirati silu stvaranja na živote onih s kojima se susreće. Radi se o pozivu na "umjetnost u život", ne u smislu napada na autonomiju umjetnosti, nego kao napad autonomnog umjetničkog događaja na kontinuitete i samorazumljivosti života. *Napad umjetnosti na život u ime života*. Takav umjetnički događaj proizvodi vrijeme koje je ispalo iz kolotečine, bezvremensko vrijeme u kojemu budućnost stiže kao nešto što vječno treba doći, kao obzor naših

nastojanja, a ne kao uvijek već rečeno ili kao strukturu načina na koji će se to reći. To je utopijsko vrijeme i ironija u njemu ne igra nikakvu ulogu. Utopija je transparentna, čestita i iskrena, ona je potpuna, očita i ozbiljna, i nema sumnje da nam je zbog svih tih uvelike povijesnih značajki teo suzdržati osmijeh. U svijetu znanstvene fantastike, na primjer, distopijska je priča danas daleko popularnija, a budućnost se pojavljuje kao pretjerana ekstrapolacija sadašnjosti, koja koristi sarkazam i ironiju kako bi iskazala neko političko gledište. BADco. u *Ligi vremena* ne uskraćuje osmijeh ili smijeh ni sebi ni nama, ali to je zato što oni shvaćaju razliku između ironije i humora. Robert Garnett je o toj razlici detaljno govorio u neposrednoj vezi sa suvremenim umjetničkim praksama, pokazujući na koji se način ironija odnosi prema transcendentnoj Ideji, koju otkriva kao neadekvatnu naspram "stvarne" situacije koja je utjelovljuje, dok je humor "površinski efekt" koji otvara određenu situaciju prema van i zato uvijek sadrži nešto smiješno (2010: 178-9). Ova razlika između ironije i humora razlika je između analize i slapsticka, a BADco. tu razliku pomno razrađuje u revolucionarnom stilu kroz svoje zanimanje za konstruktivistički pokret "ekscentrizma".⁰¹ Taj sporedni izdanak ruskog estetskog aktivizma oslanjao se na popularnu kulturu, osobito njezinu američku inačicu, kao na istinski izraz mehanizirane budućnosti. U tom je smislu sovjetski "Novi Čovjek" bio sličniji Busteru Keatonu nego drugu Tatlinu, kao što vidimo u vojničkom stupanju plesača Pravdana Devlahovića, čiji pretjerani stil proizvodi neku vrstu prenapuhane neizvjesnosti, futurističkog optimizma koji nas dovodi do samih granica smiješnoga. Prema mome mišljenju, to je upravo estetika humorističke eksplozije, a ne ironične dekonstrukcije, to je dezorijentirajuća pojava novoga iz staroga, a ne demonstracija njegove nemogućnosti.

Termin "estetika" ovdje ću koristiti u tradicionalnom smislu, kao opis umjetničke proizvodnje osjeta, iako se BADco. pritom očito oslanja na konceptualnu građu. Ustvari, to je jedan od najzanimljivijih i najčešće komentiranih vidova njihove prakse: način na koji kombiniraju različite materijale, tradicije, žanrove, teorije, prakse i odnose među ljudima, istovremeno ih destabilizirajući. Doista, u najopćenitijem smislu – a budući da, nažalost, ne znam ništa o plesu i kazalištu, to je vjerojatno jedini smisao o kojemu sam kvalificiran suditi – u općenitom smislu opisao bih BADco.-ovu kompozicijsku praksu kao "modernističku dezorijentaciju",⁰² kao konstruiranje neobičnih i često destabilizirajućih osjeta koji zadržavaju koherentnost unatoč svim transformacijama kroz koje prolaze i koje potiču. Možda je pritom najfascinantniji način na koji BADco. proizvodi dezorijentaciju onaj pomoću strukturalnih kompozicijskih praksi, koje su često veoma stroge. Na primjer, oni vole serijalnost, ali je često koriste do iznemoglosti, čineći je redundantnom kako bi proizveli smiješne efekte. Taj način sastavljanja odnosa kako bi ih se zatim pretvorilo u nešto drugo, taj dezorijentirajući produktivizam, bit će ključni aspekt BADco.-ove "metode" kojim ću se ovdje baviti. Mårten Spångberg opisao je BADco.-ovu kolaboracijsku praksu kao njihovu "etiku", i premda se slažem s njime, želio bih to proširiti na njihovu kompozicijsku praksu u cijelosti.⁰³ Dezorijentacija bi stoga bila i etička i estetska metoda, a u nastavku teksta pokazat ću da je ona i oblik politike.

Zato nije slučajno to što BADco. kanalizira sile ruskog futurizma, jer njihova se etiko-estetika neposredno sučeljava sa spornim pitanjem odnosa umjetnosti i života. Štoviše, utopijski princip futurista bio je taj da umjetnost može izravno pridonijeti sveukupnoj revoluciji života, revolucionarnom dovršenju u postignuću komunizma. No tu su ustvari na djelu dva različita utopijska principa, od kojih se jedan tiče djelovanja umjetnosti u životu i kao

01 BADco. su uključili kratak esej Owena Hatherleyja "From Emotion to the Machine – The Factory of Eccentrism" u svoju publikaciju *Liga vremena*.

02 Citiram ovu sintagmu iz Owena Hatherleyja, "From Emotion to the Machine".

03 Mårten Spångberg, "Privacy in Accordance with 'Memories are Made of This...'", Ulomak teksta objavljen je u *One Needs to Live Self-Confidently ... Watching*, novinama koje su pratile izložbu u hrvatskom paviljonu na 54. Bijenalu u Veneciji 2011. godine.

života, a drugi konačnog političkog cilja revolucije. Prvi je proces, a drugi cilj, i kao takve želim ih jasno razlikovati. Tradicionalna je utopija potpuna i često je fizički izolirana, poput otoka iz arhetipske *Utopije* Thomasa Morea. Ona je već ostvarena, pa bilo to i samo u teoriji, i u tom slučaju njezino provođenje u djelo slijedi nakon njezina konceptualnog nastanka. Upravo je neadekvatnost takvih snova naspram stvarnosti dovela do pojave distopijske ironije. No BADco. takav programatski utopizam ne zanima, kao što jasno ističu u *Ligi vremena*; "Rezao sam duž linija kroja", kažu, "i provlačio konac kroz igle u pokušaju da sašijem model svoje budućnosti. Nije mi uspijevalo". BADco. ustvari više zanima utopijska praksa, proces "futurizma" koji je, kako tvrde, "transformabilan život koji se uspio povratiti iz prošlosti" (2009.). Futurizam je u tom smislu neka vrsta vremena, ili barem neka vrsta temporalnog razdvajanja koje ponovo pokreće revolucionarne prakse prošlosti u sadašnjosti, ali to čini tako što ih dezorijentira, pridaje im nesvakidašnjost i militantnost, time iznova pronalazeći njihovu svježinu za današnjicu i omogućujući im da se još jednom otvore u budućnost. Ono što nastojim ovdje opisati jest osjećaj koji često imam dok gledam izvedbe BADco.-a: ne znam bih li se smijao ili ozbiljno razmišljao, ne znam jesam li shvatio i ima li se što uopće shvatiti, ne znam je li ono što gledam lijepo ili ružno, zanimljivo ili dosadno, teorijsko ili apstraktno. A sve se to ne događa unatoč očitim referencama u izvedbama, nego upravo zbog njih. To je ono što znači ponovo pokrenuti prošlost radi sadašnjosti, to je neka vrsta imanentne kritike koja destabilizira ono što znamo i osjećamo kako bi se to otvorilo za nepoznanice. To je temporalna praksa, jer to nepoznato je budućnost.

Budućnost nema modela, ona se pojavljuje u događaju koji se može potaknuti, ali ne i predvidjeti, može se konstruirati, ali ne i kontrolirati, događaju koji nastaje iz povijesti, ali ga ona ne određuje. Kao što pišu Guattari i Deleuze: "Ne postoji čin stvaranja koji nije transpovijestan" (1987: 326).^{o4} Taj transpovijesni čin stvaranja upravo je transcendentni ontološki temelj razlike, i utopijska estetika podrazumijeva ponavljanje te genetske razlike u novoj konstrukciji, u kojoj otvorena cjelina (kao transcendentni temelj razlike) i estetski čin koji je izražava (kao ponavljanje) oblikuju recipročno određujući i stoga jednoznačni proces postajanja. U utopiji nema izražavanja cjeline bez njezine konstrukcije, čime utopija postaje materijalna praksa koja utjelovljuje "vječnu budućnost" (Guattari i Deleuze; 1983: 132), budućnost koja postoji jedino u vječnom vraćanju svojega stvaranja, u umjetnosti.

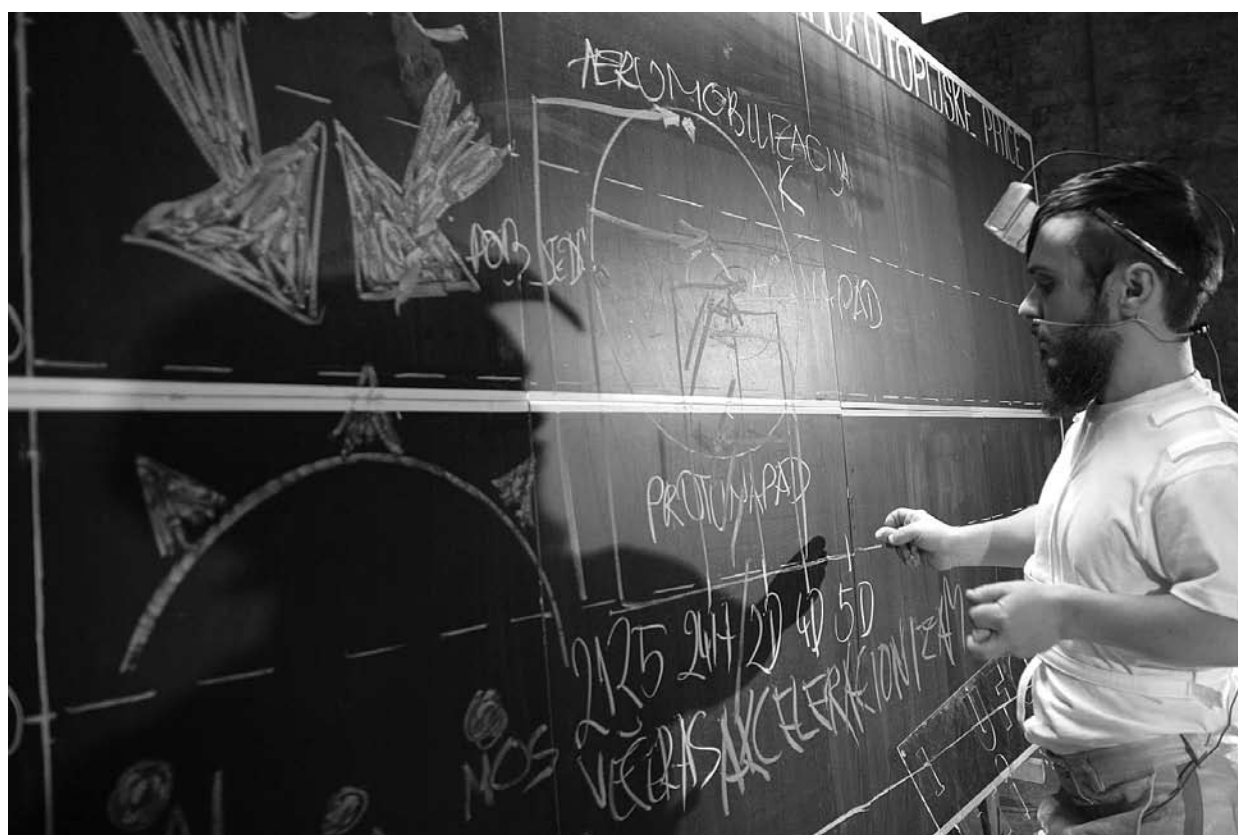
Stvaranje novoga jedna je od najvećih utopijskih želja modernizma, kao i – tu ću se ponovo poslužiti jednim BADco.-ovim citatom – "Nas, militantnih modernista". Ta sintagma preuzeta je iz knjige *Militant Modernism* Owena Hatherleyja, koji izučava radikalnu sovjetsku estetiku budućnosti koja se proteže od konstruktivističke arhitekture i znanstvene fantastike do seksi filmova Dušana Makavejeva. To je genealogija jednog vida posvećenosti modernizma novome, njegove vjere u moć estetskog izražaja da revolucionarno transformira svakidašnji život. U tome je militantnost modernizma, kako Hatherley upečatljivo tvrdi, i upravo nju valja obraniti od branitelja modernizma. To ne znači samo obraniti posvećenost modernizma proizvodnji novoga unatoč svim očitim strahotama počinjenim u ime "napretka", nego također, kako smatram, obraniti budućnost od sasvim nedavnih užasa postmodernizma. Za modernizam koji Hatherley želi obraniti postoje, dakle, specifični povijesni primjeri, ali taj se modernizam se ne iscrpljuje u nekom posebnom povijesnom događaju ili razdoblju. Naprotiv, on je erupcija radikalne nepovijesnosti ili atemporalnosti – budućnosti kao takve – u povijest. Ono što je moderno, a to je očito posve različita kvaliteta od

^{o4}Kako kaže Guattari o jednom od svojih omiljenih slikara: "Turnerova umjetnost iz njegova najslavnijeg razdoblja ne označava ništa. Ne postoje povijesne koordinate koje bi joj se mogle pripisati. Ona označava i očituje atemporalni mašinizam." (2006: 249).

BADco., *Liga
vremena / The
League of Time*
(2009), photo:
Lovro Rumiha



BADco., *Liga
vremena / The
League of Time*
(2009), photo:
Dražen
Šokčević



suvremenoga, to je nešto novo. Štoviše, Guattari će oštroumno primijetiti kako to "de-kronologiziranje" revolucionarnog vremena podrazumijeva "asuvremenu" prije nego "suvremenu" umjetnost (2011: 53). Asuvremena umjetnost bila bi umjetnost koja, kako kažu Deleuze i Guattari, "pristaje uz svoju autentičnu modernost [...] umjetnost kao 'eksperimentiranje'" (1983: 370-1).

Ali što nam, mogli bismo se zapitati, asuvremena umjetnost "onoga što će doći" daje doživjeti? Što je to točno? Sve još zvuči tako neodređeno, poput studentskog eseja koji pobjedonosno zaključuje da je umjetnost politička zato što je osjet postajanje. Ne samo da smo izgubljeni u žargonu, nego je, budimo iskreni, taj naivni entuzijazam već postao pomalo naporan. Zato ću pokušati biti precizniji, ili barem prikazati BADco.-ov futurizam na praktičniji način.

No prije nego što to učinim, želim na brzinu stati u obranu onoga što je nepraktično! Budućnost koja će doći, pojava nečega atemporalnog i novog, neodređenog sadašnjosti, podrazumijeva nedijalektičku razliku. To je smješta u ponešto neugodan, ali po mome mišljenju poželjan položaj naspram drugih marksističkih koncepcija političke revolucije. S jedne strane nalazimo talijanske marksiste, koji razliku zamišljaju na način negacije i time ograničavaju novo na područje mogućega. Moguće o kojemu Hardt i Negri pišu u *Imperiju* definirano je političkim procesom "bivanja protiv", a uslijed toga politički je obzor novoga ograničen na suprotstavljanje sadašnjosti (2003: 181, 391). Stvaranje budućnosti stoga je dijalektički predodređeno svojim povijesnim uvjetovanostima mogućnosti, i u skladu s time umjetnost koja želi biti politička mora krenuti od negiranja vlastitog buržoaskog sebstva. Drugim riječima, to je "umjetnost u život" u tradicionalnom avangardnom smislu. S druge strane nalazimo kritičku teoriju, koju za naše svrhe najbolje predstavlja Fredric Jameson – koji je i veliki stručnjak za utopiju i znanstvenu fantastiku. Jameson tvrdi kako je svaka znanstveno-fantastična budućnost ideološki izraz svojih povijesnih uvjeta, čime budućnost koja bi bila doista nova postaje epistemološki nemogućnošću.⁰⁵ No takvo tumačenje ograničava estetski objekt na povijesni izražaj i time smanjuje vrijednost njegova konstruktivnog potencijala kao kreativnog procesa. Taj takozvani "epistemološki pesimizam" ustraje na tome da budućnost pronalazi svoj uvjet u svijetu, ograničavajući time umjetničko djelo na superstrukturalnu zalihost izražavanja svijeta umjesto političke realnosti njegova konstruiranja. Suprotno tim stavovima smatram, a mislim da to smatra i BADco., da je taj "futurizam" modernistička i utopijska estetika s jasnim estetskim praksama, koja svejedno i nužno prepušta pitanje toga što će se dogoditi – odnosno pitanje politike – drugima. Oni ga prepuštaju publici u najširem i najdoslovnijem smislu, prepuštaju ga onima koji će preuzeti odgovornost za viđeno. To preuzimanje odgovornosti, ta posvećenost publike etiko-estetici djela, vidljiva je u BADco.-ovoj predstavi *Deleted Messages* iz 2004., u kojoj je nužna suradnja publike istodobno i tema i strukturalni dio djela. No u općenitijem smislu ta se demokratizacija političkog procesa izazvana umjetnošću može vidjeti u BADco.-ovoj estetici viška. Uvijek ima previše toga što se može vidjeti, čuti i misliti u BADco.-ovoj izvedbi, a kao rezultat toga moramo odabrati vlastiti put kroz njihovo djelo, moramo izmisliti vlastitu koreografiju, što u BADco.-ovoj izvedbi znači da moramo *raditi*. Politička umjetnost u tom je smislu *rad*, a umjetničko *djelo* je proces u kojemu se prevladava i preobražava suprotnost estetskog objekta i njegova receptivnog subjekta. U tom smislu politička je umjetnost uzvišena. To nije tako nevjerojatno kao što zvuči. Bojana Cvejić je pisala o tome kako se BADco. služi

⁰⁵ Potreba za historizacijom je stoga, kako on tvrdi, "apsolutan i čak bismo mogli reći 'transpovijestan' imperativ cjelokupne dijalektičke misli." (1981: 9).

“problemom” kao kompozicijskim sredstvom koje konfigurira budući događaj (2011: 12-3). Problem stoga funkcionira kao transcendentalna Ideja u kantovskom smislu, ali umjesto da bude izražena nakon rušenja naih subjektivnih uvjeta za mogući doživljaj, to je rušenje konstruira, što pruža stvarne uvjete za stvarni doživljaj. Po tome bi BADco.-ova kompozicijska praksa bila neka vrsta postkantovske verzije kritike, ali njezin krajnji cilj ne bi bio otkrivanje naših normativnih uvjeta, nego stvaranje transformativnih. Problemi ili, kako ih ja zovem, osjeti, u ovom su smislu transcendentalne Ideje budućnosti te čine eksperimentalni temelj ničeovske etiko-estetike društvene transformacije kroz subjektivnu dezintegraciju. Od uzvišenog do smiješnog....

To podrazumijeva politiku koja je specifična za estetske prakse, za razliku od neizbježno taštih i često smiješnih nastojanja umjetnika da se bave politikom u pravom smislu riječi. Ta nastojanja rijetko budu nešto više od spektakularnih i samodopadnih pokušaja umjetnosti da se izbriše u životu. Ta asketska gesta (radi se o askezi antiestetike, mogli bismo reći) ne uspijeva u svome cilju da donese umjetnost ljudima, između ostaloga i zato što je čovjeku potrebna diploma da bi je uopće shvatio. Umjetnost je politička kada konstruira neki utopijski proces, proces koji stvara osjet “onoga što će doći” ili novoga. Naroda koji će doći, naroda plesača i koreografije svijeta, zašto ne? To je ipak izuzetna ambicija, izuzetno postignuće *Deleted Messages*. Ali još jednom, kakav je to osjet koji će doći? Želio bih sada predstaviti dva njegova vida koji su prepoznatljivo modernistički i igraju važnu ulogu u BADco.-ovu radu: osjet je apstraktan i autonoman. No apstraktno i autonomno u ovom su slučaju i militantni te stoga nisu naprosto povratak starih klišeja nesmanjive materijalnosti i nadahnutog genija. Apstrakcija (koja je glagol prije nego imenica) funkcionira donekle poput procesa dezorijentacije koji sam ranije spomenuo. Apstrakcija je proces u kojemu se kodovi i strukture koje materijalima daju značenje destabiliziraju, oslabljuju, potkopavaju i nestaju. Apstrakcija je proces u kojemu se materijali oslobađaju svoga značenja i odnosa u kojemu predstavljaju nešto drugo. Apstrakcija je pomak sa smisla prema besmislu, ili kako Guattari uzvikuje: “To je umjetnost, ta neizreciva točka besmisla na kojoj umjetnik radi” (2011: 47). Možda je apstrakcija neka vrsta “poluinterpretacije”, kako je BADco. naziva, neki čudan i nezgrapan pokret koji odbija držati se kanona dobrog ukusa i zdravog razuma. Apstrakcija stoga proizvodi osjet koji nadilazi zdravi razum koji definira subjekt, i taj osjet, izvađen iz rječnika onoga što postoji i oslobođen svake reprezentacijske funkcije, proširuje postojeće u izražaj postajanja. Apstrakcija je stoga tehnika koja otvara budućnost, tehnika koja djeluje na postojećem, ali samo kako bi ga spojila s onime izvana. Stoga je to “izvana” nevjerojatno blisko; ono je uvjet toga da postanemo nešto drugo, ali kao takvo, to “izvana” (kao razlika) također je transcendentalni uvjet svake prave politike, nekakav *dissensus communis*.

Ali što je ta “politička” transformacija, nastavlja propitkivati naš sve frustriraniji đavolji odvjetnik? Nadobudno je poetično – ali možda i beznadno poetično – nastaviti s tako entuzijastičnim ontoloim izjavama kao što je “prava politika”. Kako umjetnost može išta promijeniti? Guattari na to pitanje odgovara na sasvim realističan način, koji bi nam mogao biti od pomoći: “Pružam ruku prema budućnosti”, kaže on. Pozdravljam je, dozivam je, prigrljujem je i naposljetku je utjelovljujem, te ona tako postaje koreografijom. A što je ta budućnost? I tu je jednostavan odgovor najbolji: budućnost je ono što se još nije dogodilo.

Ne mislim da je to izvlačenje, mislim da je to logična nužnost utopijske estetike shvaćene kao procesa, a ne projekta. Utopijska estetika je eksperi-

mentalni proces, ali to ne znači naprosto da se služi “eksperimentalnim” tehnikama, iako je BADco.-ov rad dobar primjer toga kako mnoge od njih još mogu biti korisne. Umjesto toga, a i tu je BADco.-ov rad dobar primjer, utopijska estetika proizvodi proces eksperimentiranja koji i prethodi “djelu” i nastupa nakon njegova stvaranja. To “novo” koje budući militantni modernizam želi stvoriti ne bi trebalo biti ograničeno na galeriju, kazalište ili tiskanu stranicu, osobito ne ako želi biti ozbiljno shvaćeno kao politika. To znači da je djelo samo katalizator jednog šireg procesa apstrakcije, do kojega može doći unutar društvenoga tijela kao i u domeni života. No taj proces, i tu dolazimo do posljednjega od mojih uvjeta, iziskuje da ga se izvede u autonomnom prostoru galerije ili kazališta, da ga se pošalje u svijet kao raketu u svemir. Upravo je autonoman umjetnički prostor uvjet za to da umjetnost bude imanentna životu, ondje se može proizvesti nešto izvan klišeja i javnog mnijenja, zdravog razuma i populističkog sentimenta. To je izvana koje *pripada* onome unutra, a ne izvana *nasuprot* onome unutra, imajmo na umu, budući da je ono vrijeme – budućnost – a ne mjesto. Nakon što je proizvedeno, umjetničko djelo može se prigriliti ili zaboraviti, u postpovijesti koja više nije pod nadzorom umjetnika. Umjetnik može samo proizvesti djelo, koje je u najboljem slučaju neka poluinterpretacija, interpretacija koja od publike traži da preuzme odgovornost za viđeno i tako je utjelovi u stvarnoj transformaciji. U tom smislu to nije pitanje umjetnosti radi umjetnosti *ili* života u umjetnosti, nije pitanje visokog *ili* niskog, ritualne *ili* masovne umjetnosti. Sve su to lažna razlikovanja, budući da mogu predočiti kao alternativu nešto što je ustvari proces. BADco. je upravo zahvaljujući autonomnosti svojih produkcija – i ovdje želim da riječ “autonomija” odjekne u svom punom rasponu, od estetskoga do političkoga – u mogućnosti dezorijentirati ili apstrahirati svoje materijale do točke u kojoj će biti dovoljno neodređeni da krenu onom najnevjerojatnijom putanjom, prema novoj budućnosti, a time i prema pravoj politici.

To znači da je umjetnost kao politički proces predana mikro-politici, i iako je to možda razočaravajuće, mislim da umjetnosti drugo niti ne preostaje. Premda radi s donekle skromnim resursima, postoji malo političkih mehanizama koji se tako učinkovito uključuju u biopolitičku sferu suvremenog života. Umjetnost proizvodi osjet, kao što sam ustvrdio na početku svoga izlaganja, i upravo to joj omogućuje, iako uz općepoznato veoma reducirana i tako lako kvarljiva sredstva, da se sučeli s kapitalističkom bio-moći pod vlastitim uvjetima. No također je važno imati na umu da uspjeh ili neuspjeh toga sučeljavanja nije kriterij po kojemu valja suditi umjetnike. Umjetnike je moguće suditi samo po onome što stvaraju, jer jedino umjetničko stvaralaštvo čuva bioraznolikost naše kulturne ekologije kao žive snage otpora. Kao što je Fredric Jameson upečatljivo izjavio u vezi znanstvene fantastike, lakše nam je zamisliti kraj života kakav poznajemo nego alternativu kapitalizmu. To je zato što kapitalizam danas upravlja našom maštom radi profita. Ali dajte mi BADco. umjesto Davida Beckhama, jer kod njih barem često ne znam što će se sljedeće dogoditi, a ta mi etičko-estetska velikodušnost vraća osjećaj da nešto činim, da politički i poetski djelujem. Na taj način autonomna umjetnička proizvodnja demokratizira politički proces umjesto da veliča umjetnika i pretvara ga u političkog junaka. BADco. nam ne govori što bismo trebali misliti ili osjećati, ali nas svejedno tjera da razmišljamo i osjećamo. Oni dezorijentiraju naša očekivanja i pretkonceptije, apstrahiraju ih reorijentirajući materijalni svijet prema njegovoj konstitutivnoj, ali svejedno autonomnoj izvanjskosti, i tako u nama oslobađaju budućnost koju zaslužujemo. Još jednom i zauvijek, postali smo moderni, i opet smo naučili eksperimentirati!

Literatura

- BADco. (2009.), *Liga vremena*, publikacija uz predstavu. Zagreb: BADco.
- Cvejić, Bojana (2011.), "Give me a Problem! Notes on BADco. 2007.-2010.", u: *One Needs to Live Self-Confidently ... Watching*, novine koje su pratile izložbu u hrvatskom paviljonu na 54. Bijenalu u Veneciji 2011.
- Garnett, Rob (2010.), "Abstract Humour, Humorous Abstraction", u: *Deleuze and Contemporary Art*, ur. S. Zepke i S. O'Sullivan. Edinburgh: Edinburgh University Press.
- Guattari, Félix (2006.), *The Anti-Oedipus Papers*, prev. K. Gotman, ur. S. Nadaud. New York: Semiotext(e).
- Guattari, Félix (2011.), "On Contemporary Art, Interview with Oliver Zahm, April 1992", prev. S. Zepke u: *The Guattari Effect*, ur. E. Alliez i A. Goffey. London: Continuum.
- Guattari, Félix i Gilles Deleuze (1983.), *Anti-Oedipus, Capitalism and Schizophrenia*, prev. R. Hurley, M. Seers i H. R. Lane. Minneapolis: University of Minneapolis Press.
- Guattari, Félix i Gilles Deleuze (1987.), *A Thousand Plateaus*, prev. B. Massumi. London: Continuum.
- Hardt, Michael i Antonio Negri (2003.), *Imperij*, prev. dr. Živan Filipi. Zagreb: Multimedijalni institut, Arkzin.
- Hatherley, Owen (2009.), *Militant Modernism*. London: Zero Books.
- Jameson, Fredric (1981.), *The Political Unconscious, Narrative as a Socially Symbolic Act*. Ithaca: Cornell University Press.



BADco., *Liga vremena / The League of Time* (2009), photo: Lovro Rumiha

BADco.:

Towards a Utopian Aesthetics.

Stephen Zepke

I'd like to start with a dedication, or at least by quoting the dedication that BADco. give in *The League of Time*; 'To all the brave ones who call to make the New Man'. This essay is dedicated to these brave ones, BADco. first of all. But in quoting this heroic dedication I am also echoing BADco.'s own quotation of the revolutionary fervour of Russian Futurism that permeates *The League of Time*, making it a declaration of solidarity and comradeship that today cannot avoid being a little ironic.

Indeed, it's hard for us to take claims of a New Man seriously, outside of an advertising campaign perhaps. Buying David Beckham's H&M underpants would make me a new man, or at least a "new" "man". So it seems that if the utopian ambitions of *The League of Time* is to give the present its forward momentum, its belief in the future as a blazing sun that incinerates dark times such as ours in the fire of revolutionary transformation, it seems as if this sleek and speeding machine must also negotiate the sinking sand of irony, and confront the slight smirk that is today considered a mark of intelligence. Can solidarity and irony co-exist? Let me put the question another way, can such modernist dreams of a new man in a new world still have an affect today beyond an indulgent nostalgia or a superior cynicism?

What is at stake here, as *The League of Time* so beautifully shows us, is time itself. What is at stake is the possibility of an aesthetic intervention that is capable of projecting a force of creation into the lives of those who encounter it. This is art into life not as an attack on art's autonomy, but as an attack on the continuities and self-evidences of life by an autonomous artistic event. *An attack on life by art, in the name of life*. Such an artistic event produces a time out of joint, an untimely time in which the future arrives as the forever to come, the horizon of our endeavours rather than the always already said or the structure of how to say it. This is a utopian time in which irony plays no part. Utopia is transparent, honest and sincere, it is complete and self-evident and serious, and no doubt all of these largely historical features make it hard for us to keep an entirely straight face. In the realm of science fiction for example, the dystopian narrative is far more fashionable today, where the future appears as an exaggerated extrapolation of the

present that exploits sarcasm and irony to make a political point. But in *The League of Time* BADco. do not deny themselves or us a smile or a laugh, but this is because they understand the difference between irony and humour. Robert Garnett has elaborated this difference in direct relation to contemporary artistic practices, showing how irony refers to a transcendent idea that it demonstrates as inadequate in relation to the 'real' situation that embodies it, while humour is a 'surface effect' that opens the situation onto its outside and so always contains something ridiculous (2010: 178-9). This difference between irony and humour is that between analysis and slap-stick, a difference BADco. elaborate in revolutionary terms through their interest in the Constructivist movement of 'Eccentrism'.⁰¹ This minor strand of Russian aesthetic activism affirmed popular culture, and especially its American variant, as the true expression of a mechanised future. In this sense the Soviet 'new man' was more Buster Keaton than comrade Taitlin, as we see in the military high-step of the dancer Pravdan Devlahović, whose exaggerated manner produces a kind of pumped up precarity, a futuristic optimism carrying us to the very limit of the ridiculous. This, I want to argue, is precisely an aesthetic of humorous explosion rather than ironic deconstruction, it is the disorienting emergence of the new from the old, rather than the demonstration of its impossibility.

I will use the term 'aesthetics' here in its traditional sense describing the artistic production of sensation, even though BADco. clearly draw upon conceptual material in order to do this. Indeed, this is one of the most interesting and well-commented aspects of their practice, the way it incorporates, but in doing so also destabilises diverse materials, traditions, genres, theories, practices and relations between people. Indeed, in the most general sense – and being unfortunately ignorant about dance and theatre it is probably the only sense in which I'm qualified to pass judgement – in a general sense I would describe BADco.'s compositional practice as 'modernist disorientation',⁰² as the construction of strange and often destabilising sensations that nevertheless maintain a coherency across the transformations they undergo and induce. What is perhaps most fascinating about this is the way BADco. produces disorientation through often quite strict structural compositional practices. For example they love seriality, but often exhaust it, turn it into redundancy in order to produce ridiculous affects. This way of composing relations so as to turn them into something else, this disorienting productivism will be the crucial aspect of BADco.'s 'method' that will concern me here. Mårten Spångberg has described BADco.'s collaborative practice as their 'ethics', and in agreeing with him I would expand this to their compositional practice as a whole.⁰³ Disorientation would therefore be both an ethics and an aesthetic method, and, I will argue, it is also a form of politics.

So it's not by accident that BADco. channel the forces of Russian Futurism, because their ethico-aesthetic immediately confronts the vexed question of the relations of art and life. Indeed, the utopian principle of the Futurists was that art could directly contribute to the total revolution of life, a revolution ending in the achievement of communism. But in fact there are two different utopian principles at work here, one concerning art's operation in and as life and the other concerning the final political goal of revolution. The first is a process and the second an end, and as such I want to make a strong distinction between them. The traditional utopia is complete, and is often physically isolated, such as the island of Thomas More's archetypal *Utopia*. It is already achieved, even if only in theory, in which case putting utopia into practice is subsequent to its conceptual emergence. It is precisely

01 BADco. include Owen Hatherley's short piece 'From Emotion to the Machine' – The Factory of Eccentrism' in their publication *The League of Time*.

02 I quote this phrase from Owen Hatherley's 'From Emotion to the Machine'.

03 Mårten Spångberg, 'Privacy in Accordance with "Memories are Made of This..."', an excerpt of which was published in *One Needs to Live Self-Confidently ... Watching*, the newspaper that accompanied the Croatian pavilion at the 54th Venice Biennale 2011.

the inadequacy of such dreams to reality that gives rise to dystopian irony. Such programmatic utopianism is not what BADco. are interested in, as they clearly state in *The League of Time*; 'I cut along the lines of the pattern,' they say, 'and pulled thread through my needles to attempt to sew a model of my future. I was unsuccessful.' BADco. are in fact more interested in a utopian practice, a process of 'futurism' that, they argue, 'is the transformable life reclaimed from the past' (2009). Futurism in this sense is a kind of time, or at least a kind of temporal disjunction that reboots the revolutionary practices of the past in the present, but does so by disorienting them, by giving them an awkwardness and a militancy that re-invents their newness for today, enabling them to open once again onto the future. What I am trying to describe here is the feeling I often have when watching a BADco. performance of not knowing whether to laugh or think a serious thought, of not knowing whether I got it, or whether there was nothing to get, of not knowing whether what I'm watching is beautiful or ugly, interesting or boring, theoretical or abstract. And all of this not despite the performances' obvious references, but because of them. This is what it means to reboot the past for the present, it is a type of immanent critique that destabilises what we know and feel in order to open them onto their own unknowns. This is a temporal practice, because that unknown is the future.

The future has no model, it emerges in an event that can be unleashed but not predicted, constructed but not controlled, an event that emerges from history but is not determined by it. As Guattari and Deleuze put it; 'There is no act of creation that is not transhistorical' (1987: 326).⁰⁴ This transhistorical act of creation is the transcendental ontological ground of difference itself, and utopian aesthetics involves the repetition of this genetic difference in a new construction in which the open whole (qua transcendental ground of difference) and the aesthetic act that expresses it (qua repetition) form a reciprocally determining and therefore univocal process of becoming. In utopia there is no expression of the whole without its construction, making utopia a material practice embodying an 'eternal future' (Guattari and Deleuze; 1983: 132), a future that only exists in the eternal return of its creation, in art.

The creation of the new is one of the most utopian desires of Modernism, and of, once more I quote one of BADco.'s quotations, of 'Us, the militant modernists'. This line comes from the book *Militant Modernism* by Owen Hatherley, a book that excavates a radical Soviet aesthetics of the future stretching from Constructivist architecture and science fiction, to the sexy films of Dušan Makavejev. This is a genealogy of one aspect of modernism's commitment to the new, its belief in the power of aesthetic expression to revolutionize everyday life. This, Hatherley evocatively argues, is modernism's militancy, and it is what must be defended against the defenders of modernism. It means not only defending modernism's commitment to the production of the new in the face of all the obvious horrors committed in the name of 'progress', but as well, I think, defending the future against the more recent horror of post-modernism. The modernism that Hatherley wishes to defend then, has specific historical examples, but is not exhausted in any particular historical occurrence or period. Modernism is instead the eruption of the radically non-historical or atemporal – the future itself – into history. What is modern, and this is obviously a quality quite distinct from the contemporary, is something new. Indeed, Guattari will quip that this 'de-chronologizing' of revolutionary time implies an 'acontemporary' rather than 'contemporary' art (2011: 53).

⁰⁴ As Guattari says of one of his favourite painters; 'Turner's art, from his most famous period, signifies nothing. It has no assignable historical coordinates. It designates and manifests a-temporal machinism' (2006: 249).

BADco., *Liga vremena / The League of Time* (2009), photo: Lovro Rumiha



BADco., *Liga vremena / The League of Time* (2009), photo: Dražen Šokčević



A contemporary art would be art that, as Deleuze and Guattari put it, 'accedes to its authentic modernity [...] art as "experimentation"' (1983: 370-1).

But what, we might ask, does an *acontemporary* art of the 'to come' give us to experience? What is it exactly? Everything still sounds so vague, like an undergraduate essay that triumphantly concludes that art is political because a sensation is a becoming. Not only are we lost in the lingo, but let's be honest, by now the naïve enthusiasm has become a little grating. So I will try to be more precise, or at least give an account of BADco.'s futurism that is more practical.

But before doing that, I want to give a quick defence of what is impractical! A future to come, the emergence of an atemporal new undetermined by the present implies a non-dialectical difference. This places it in a somewhat uncomfortable, but in my opinion preferable, position in relation to other Marxist conceptions of political revolution. On the one hand are the Italian Marxists who imagine difference in terms of negation, and so restrict the new to the realm of the possible. The possible Hardt and Negri argue in *Empire*, is defined by the political process of 'being against', and as a result the political horizon of the new is confined to opposing the present (2000: 211, 468). The creation of the future is therefore dialectically predetermined by its historical conditions of possibility, and accordingly art that wishes to be political must begin by negating its bourgeois self. In other words, art into life in its traditional avant-garde sense. On the other hand is Critical Theory, best represented for our purposes by Fredric Jameson – himself a great scholar of Utopia and Science-Fiction. Jameson argues that any sci-fi future is an ideological expression of its historical conditions, making a future that was truly new an epistemological impossibility.⁰⁵ But this reading restricts the aesthetic object to being an historical expression, and so devalues its constructive potential as a creative process. Such so-called 'epistemological pessimism' insists that the future finds its condition in the world, and so confines the art work to the superstructural redundancy of expressing the world, rather than the political reality of constructing it. Contrary to these positions I think, and I think that BADco. think, that 'futurism' is a modernist and utopian aesthetics with clear aesthetic practices, which nevertheless and necessarily leave the question of what happens – that is the question of politics – up to others. They leave it up to the audience in the most expanded and literal sense, they leave it to those who will take responsibility for the things seen. This taking of responsibility, this commitment of the audience to the ethico-aesthetics of the work is made visible in BADco.'s 2004 piece *Deleted Messages* where the necessary collaboration of the audience is both a theme, and a structural part of the work. But in a more general sense this democratization of the political processes provoked by art can be seen in BADco.'s aesthetic of excess. There is always too much to see, to hear, to think in a BADco. performance, and as a result we must choose our own path through the work, we must invent our own choreography, which in a BADco. performance means we must *work*. Political art in this sense is *work*, and artwork is a process in which the opposition of the aesthetic object, and its receptive subject, are overcome and transformed. In this sense political art is sublime. This is not as unlikely as it sounds. Bojana Cvejić has written about how BADco. utilize the 'problem' as a compositional device that configures an event to come (2011: 12-3). The problem therefore operates as a transcendental Idea in a Kantian sense, but rather than it being expressed subsequent to the collapse of our subjective conditions for possible experience, it is also constructed by this collapse,

⁰⁵ The need to historicize is therefore, he claims, the 'absolute and we may even say "transhistorical" imperative of all dialectical thought' (1981: 9).

which gives the real conditions of a real experience. This would make BADco.'s compositional practice a kind of post-Kantian version of critique, but with the end purpose not of discovering our normative conditions, but of creating our transformative ones. Problems, or as I'm calling them, sensations, are in this sense transcendental Ideas of the future, and form the experimental basis of a Nietzschean ethico-aesthetics of social transformation through subjective disintegration. From the sublime to the ridiculous....

This implies a politics specific to aesthetic practices rather than the inevitably vain and often ridiculous attempts of artists to do politics in a real sense. These rarely amount to more than the spectacular and self-righteous attempt by art to erase itself in life. This ascetic gesture (it is the ascetics of an anti-aesthetics, we might say) fails in its aim of delivering art to the people, not least because you need a university degree to understand it in the first place. Art is political by constructing a utopian process, a process that creates a sensation of the 'to come' or the new. A people to come, a people of dancers and a choreography of the world, why not? This is the remarkable ambition, the remarkable achievement of *Deleted Messages* after all. But, once more, what is this sensation to come? I'd like to now give two of its aspects that are recognizably modernist, and play important parts in BADco.'s work; a sensation is abstract and autonomous. But the abstract and autonomous in this case are also militant, and so are not simply the return of the old clichés of irreducible materiality and inspired genius. Abstraction (it is a verb rather than a noun) operates in a similar way to the process of disorientation I mentioned earlier. Abstraction is a process by which the codes and structures that give materials their meaning are destabilised, loosened, subverted and escaped. Abstraction is the process by which materials are freed from their signification and from a representational relation to something else. Abstraction is the move from sense towards non-sense, and as Guattari exclaims; 'This is art, this unnameable point of non-sense that the artist works' (2011: 47). Perhaps abstraction is a kind of 'semi-interpretation' as BADco. call it, an awkward and ungainly movement that refuses to adhere to the canons of good taste and common sense. Abstraction therefore produces a sensation that exceeds the common sense defining a subject, this sensation extracted from the vocabulary of the existing and freed from any representational function extends the existing into an expression of becoming. Abstraction is therefore a technique that opens up the future, a technique that operates on the existent, but only in order to connect it to its outside. Thus this outside is incredibly intimate; it is the condition of our becoming something else, but as such the outside (qua difference) is also the transcendental condition of any real politics, a kind of *dissensus communis*.

But what, our increasingly frustrated devil's advocate keeps asking, is this "political" transformation? It is hopefully poetic – but perhaps also hopelessly poetic – to continue to offer such breathless ontological pronouncements as "real politics". How can art change anything? Guattari answers this question in a very down to earth way that might help; 'I hold my hand out to the future', he said, I welcome it, I beckon it, I embrace it and finally I embody it, and so it becomes choreography. And what is this future? Once more a simple answer is the best; the future is what hasn't happened yet.

I don't think this is a cop-out, I think this is the logical necessity of a utopian aesthetics understood as process and not project. Utopian aesthetics is an experimental process, but this does not simply mean that it uses

'experimental' techniques, although BADco.'s work is a good example of how many of these can still be useful. Instead, and here BADco.'s work remains a good example, utopian aesthetics produces a process of experimentation that both precedes and comes after the production of the 'work'. The 'new' that future militant modernism seeks to create should not be restricted to the gallery, theatre or page, especially not if it wants to be taken seriously as politics. This means the piece is only the catalyst for a wider process of abstraction that may take place within the social body, that may take place in the realm of life. But this process, and here we come to the last of my terms, needs the autonomous space of the gallery or theatre to be performed, to be sent out into the world like a rocket ship into space. The autonomous art space is the very condition for art being immanent to life, it is where the outside of cliché and public opinion, of common sense and populist sentiment can be produced. The outside of the inside rather than the outside to the inside, let us note, as the outside is a time – the future – rather than a place. And after its production the art work can be embraced or forgotten, in a post-history that's no longer under the control of the artist. The artist can only produce the work, which is a semi-interpretation at best, an interpretation that requires an audience to take responsibility for the things seen and so embody it in a real transformation. In this sense it is not a question of art for art's sake or life into art, its not a question of high or low, ritual or mass art. These are all false distinctions, because they cast as an alternative what is really a process. It is through the autonomy of BADco.'s productions – and I want to let the full range of the word 'autonomy' ring here, from aesthetic to political – through their autonomy that they are able to disorient or abstract their materials to the point where they are undetermined enough to travel on that most unlikely of trajectories, towards a new future, and so towards real politics.

This means that art as a political process is committed to a micro-politics, and while this is perhaps disappointing, I think it is the only option available to art. And while art works with perhaps modest resources, there are few other political mechanisms that so effectively plug into the biopolitical terrain of contemporary life. Art produces sensation, as I insisted at the beginning of this text, and this is precisely what makes it able, with admittedly much reduced and so easily corruptible means, to confront capitalist bio-power on its own terms. But it is also important to remember that the success or failure of this confrontation is not the criteria by which to judge artists. Artists can only be judged by what they create, because only artistic creation preserves the biodiversity of our cultural ecology as a living power of resistance. As Fredric Jameson famously observed in relation to sci-fi, we find it easier to imagine the end of life as we know it than an alternative to capitalism. This is because capitalism now runs our imagination for profit. But give me BADco. rather than David Beckham, because at least with BADco. I often don't know what will happen next, and this is an ethico-aesthetic generosity that gives me back a sense of agency, an agency both political and poetic. In this way, rather than lionize the artist and turn her into a political hero, autonomous artistic production democratizes the political process. BADco. doesn't insist on what we should think or feel, but it makes us think and feel nonetheless. They disorient our expectations and preconceptions, they abstract them, re-orienting the material world towards its constitutive but nevertheless autonomous outside, and so release in us the future we deserve. Once more and forever, we have become modern, we have learnt once again to experiment!

References

- BADco. (2009), *The League of Time*, publication accompanying the performance. Zagreb: BADco.
- Cvejić, Bojana (2011), 'Give me a Problem! Notes on BADco.. 2007-2010', in *One Needs to Live Self-Confidently ... Watching*, in the newspaper that accompanied the Croatian pavilion at the 54th Venice Biennale 2011.
- Garnett, Rob (2010), 'Abstract Humour, Humorous Abstraction', in *Deleuze and Contemporary Art*, edited by S. Zepke and S. O'Sullivan. Edinburgh: Edinburgh University Press.
- Guattari, Félix (2006), *The Anti-Oedipus Papers*, translated by K. Gotman, edited by S. Nadaud. New York: Semiotext(e).
- Guattari, Félix (2011), 'On Contemporary Art, Interview with Oliver Zahm, April 1992', translated by S. Zepke in *The Guattari Effect*, edited by E. Alliez and A. Goffey. London: Continuum.
- Guattari, Félix and Gilles Deleuze (1983), *Anti-Oedipus, Capitalism and Schizophrenia*, translated by R. Hurley, M. Seers and H. R. Lane. Minneapolis: University of Minneapolis Press.
- Guattari, Félix and Gilles Deleuze (1987), *A Thousand Plateaus*, translated by B. Massumi. London: Continuum.
- Hardt, Michael and Antonio Negri (2000), *Empire*. Cambridge (Mass.): Harvard University Press.
- Hatherley, Owen (2009), *Militant Modernism*. London: Zero Books.
- Jameson, Fredric (1981), *The Political Unconscious, Narrative as a Socially Symbolic Act*. Ithaca: Cornell University Press.





Napuklina u šasiji izvedbenog teksta

Ivana Ivković

S engleskoga prevela Marina Miladinov

Komad je najavljen. Izvođač ulazi s torbom za instrument, stavlja je na stalak, otvara je i vadi trubu, shvaća da je pogriješio, stavlja je brzo natrag u torbu i izlazi.

George Brecht, **Saxophone Solo, Fluxversion 1** (1962.)

Katastrofalni događaj

Kada razmišljam o predstavi koja je (zasad) moj jedini nastup na pozornici u svojstvu izvođača razmišljam o odgovarajućim pripremama i probama koje će smanjiti vjerojatnost pogreške u izvedbi, zamuckivanja, zaboravljenog teksta, preskočene riječi, ispremiješanih rečenica ili propuštenog šlagvorta. Mjesta spoticanja gdje će neki propust ili greška rezultirati neželjenom slapstick komedijom, i gdje ću brže-bolje morati dostići tekst, izreći šlagvort, cijelo to vrijeme držeći ozbiljno lice pred publikom i ne obraćajući pozornost na mrke poglede suizvođača. Zamišljam to otprilike poput odbjeglog bicikla u filmu *Jour de fête* Jacquesa Tatija.⁰¹

⁰¹ Video snimke koji prate ovaj tekst su dostupne su u obliku youtube plejliste na: <http://tinyurl.com/ivkovic-tqw-nov-2011>.



Jacques Tati, *Jour de fête* (1949)

Za razliku od bicikla, izvedbeni tekst se ne može vezati lancem.

Za razliku od većine mojih kolega, ja nisam ušla u svijet izvedbenih umjetnosti tako što su me upisali na balet, ili tako što sam glumila u školskoj predstavi, nego nakon što su mi dozlogrdili studij i rad na području građevinskog projektiranja, gdje jedan krivi korak, pogreška ili greška u izračunu mogu značiti samo jedno – katastrofalan događaj.



**Most Tacoma Narrows /
Tacoma Narrows Bridge (1940)**

Kao dramaturg i jedan od izvođača, svjesna sam toga da je katastrofalni događaj u večerašnjoj izvedbi neizbježan te odlučujem započeti dan pokušajem (da parafriziram rečenicu iz predavanja Matthewa Goulissha) "... formiranja [svojih] misli u obliku mosta koji se ruši" tako što ću "... uvježbati [svoje] katastrofe kako bih ih ostvarila[.]"

Rijetko razmišljamo o zgradama, mostovima i drugim trajnim građevinama kao o strojevima. Ali trebali bismo. Oni mogu zatajiti zbog pogreške u dizajnu ili gradnji, poput mosta Tacoma Narrows, ili se pak zaraziti virusom koji se okomi na neku kobnu slabost unatoč sveukupnoj čvrstoći.



“Zgrada je kompromis – skup rizika koji je dovoljno siguran za uporabu, ali i dovoljno opasan da ga treba regulirati.”⁰² Ustvari, kada projektiramo zgrade i strojeve, ali i izvedbe, činimo to imajući na umu njihovo nesavršenstvo, uračunavajući odstupanja i prijemčivost za neizbježnu zarazu, vjerujući da, čak i ako zamucnu, neće sasvim zatajiti. Ili ipak hoće?

A što je sa izvedbenim strojem, u čemu je njegova fatalna slabost? Ako pobrkam riječi te zbog omaške u mojoj živoj izvedbi sve postane nerazumljivo, hoće li to dovesti do katastrofalne propasti izvedbe u cijelosti?

Željela bih ustvrditi suprotno i dovesti u pitanje “fikcije kontinuiteta koje sputavaju način na koji zamišljamo i proizvodimo svijet”. Da citiram Saru Jane Bailes i njezinu studiju *Performance theatre and the poetics of failure*, unutar izvedbenog stroja “neuspjeh funkcionira. [...] Kvar ukazuje na neki alternativni put ili način djelovanja”, on “stvara otvor, prohod u nekoliko (a često i mnogo) drugih načina djelovanja koji se suočavaju s autoritetom jedinstvenog ili ‘ispravnog’ ishoda.”⁰³ Zaboraviti tekst ili spotaknuti se na pozornici može se shvatiti kao nešto generativno, pa čak i produktivno. Neuspjeh ne samo da funkcionira, nego i proizvodi destabilizirajući percepciju narativnog kontinuuma kao temelja izvedbenog događaja.

World Trade Center, New York, 11. 09. 2001,
photo: National 9/11 Memorial and Museum

⁰² Scott Gabriel Knowles, “The Code War”, *The Smart Set*. Drexel University, 2. rujna 2011. Na internetu: 15. studenoga 2011. <<http://www.thesmartset.com/article/article09021101.aspx>>.

⁰³ Sara Jane Bailes, *Performance Theatre and the Poetics of Failure* (London: Routledge, 2009.), 2.

Kontinuitet

S elementom slučaja, dizajniranim ili još bolje neplaniranim, značenje postaje nebitno. Eliminiramo li tradicionalniji kazališni pristup "iluziji samodostatnoga svijeta na pozornici",⁰⁴ eliminirat ćemo izvođačevu pogrešku kao uzrok prijekora (možete li, na primjer, zamisliti grešku izvođača kompozicije 4'33" Johna Cagea?), slomiti taj orah i otvoriti niz prolaza koji vode u tekst izvedbe "koji je i sam neka vrsta scenarija u kojemu su svi resursi izvedbe spojeni u vremenu i prostoru".⁰⁵

Tako autor izvedbenog teksta – "djelovanja"⁰⁶ – može biti i virtuoz rastresenosti, koji u krajnjem slučaju uzrokuje fragmentaciju koja nadilazi točku razumijevanja ili izaziva dosadu, a neke čak možda natjerati da odustanu i napuste kazalište. Ali poput slapstick filmova, koji se sastoje od "incidenata ili epizoda; [...] nepravilno strukturiranih interpretacija događaja – izvedbeni tekst je također formacija koja nastaje "kao rezultat pukog kontinuiteta vremena i prostora".⁰⁷

Dakako, mi, današnji kazališni autori i izvođači, mnogo dugujemo Brechtu i Artaudu, ali ono što je drugačije naše je suvremeno iskustvo fragmentacije i kontinuuma u načinu na koji doživljavamo svijet.

Citirat ću Leva Manevicha, koji je napisao sljedeće o računalno-ljudskom sučelju: "Oscilacija između prividnih segmenata i interaktivnih segmenata tjera korisnika da se prebacuje s jednog mentalnog sklopa na drugi, s jedne vrste kognitivne aktivnosti na drugu. Takva prebacivanja tipična su za modernu uporabu računala općenito. Korisnik analizira kvantitativne podatke; zatim se koristi tražilicom; zatim pokreće novu aplikaciju; zatim navigira prostorom u računalnoj igrici; zatim će se možda vratiti tražilici; i tako dalje. Ustvari, suvremena interakcija čovjeka i računala, koja korisniku omogućuje da ima više otvorenih programa istovremeno te da na monitoru ima nekoliko otvorenih prozora odjednom postavlja multitasking kao društvenu i kognitivnu normu. A taj multitasking iziskuje od korisnika 'kognitivni multitasking' – brzu izmjenu različitih vrsta pozornosti, rješavanja problema i drugih kognitivnih vještina. Sve u svemu, suvremeno računarstvo od korisnika iziskuje intelektualno rješavanje problema, sustavno eksperimentiranje i brzo učenje novih zadaća".⁰⁸

Mogu citirati i Waltera Benjamina, koji je pisao o kontinuitetu opisa fotografije kao sličnom onome "u filmu, gdje je poimanje svake pojedine [u izvorniku: slike] određeno slijedom svih prethodnih".⁰⁹

Stoga, ako smo danas i mi na pozornici i nama sučeljeni gledatelji navikli na kontinuitet opisa slika i uvježbani u kognitivnom multitaskingu, koliko daleko možemo ići u destabiliziranju percipiranog narativnog kontinuuma kao temelja izvedbenog događaja?

Pauza

Kada gledam jurnjavu Jacquesa Tatija, trenutak u kojem se ruši most Tacoma Narrows ili snimku napada 11. rujna 2001., ono što nedostaje je *zamrznuti kadar*.¹⁰ Nema prekida, nema trenutka evaluacije ili analize, nema pauze.

Kao dramaturg, nekoć sam smatrala da izvedbeni tekst treba fino začiniti trenucima koji pozivaju na prepoznavanje. Volim ponovljenu koreografsku frazu, istančano podešenu referencu... Danas sam pobornica trenutaka prekida, razdvajanja, brljanja u bilješkama, plesova koji se ne plešu,

04 Ibid., 14.

05 Patrice Pavis, *Dictionary of the Theatre: Terms, Concepts, and Analysis* (Toronto: University of Toronto, 1998.), 329.

06 Elin Diamond, *Performance and Cultural Politics* (London: Routledge, 1996.).

07 Lisa Trahair, "The Narrative-Machine: Buster Keaton's Cinematic Comedy, Deleuze's Recursion Function and the Operational Aesthetic", *Senses of Cinema* (28. listopada 2004.), http://www.sensesofcinema.com/2004/33/keaton_deleuze/ (15. 11. 2011.).

08 Lev Manovich, *The Language of New Media* (Cambridge, MA: MIT, 2002.), 189.

09 Walter Benjamin, "Umjetničko djelo u razdoblju tehničke reprodukcije", prev. Snješka Knežević u: *Estetički ogledi*, ur. Viktor Žmegač (Zagreb: Školska knjiga, 1986.), 135.

10 Marc Shell, *Stutter* (Cambridge, MA: Harvard UP, 2005.), 186.

nego izvode, riječi koje nisu niti na mjestu niti u slijedu, zamuckivanja izvedbenog stroja – jednom riječju, pauze.

Matthew Goulsh piše sljedeće: "Zamuckivanje je trenutak koji se prelijeva, [...] Zaustavlja se u svom prelijevanju, u tome što ga je previše... Zamuckivanje onemogućuje napredovanje."¹¹

Obustava djelovanja kao i mimeze, pauza, ogrebotina na glatkoj površini percipiranog narativnog kontinuuma kao temelja izvedbenog događaja – mi smo, ustvari, obavezni ne uspjeti, uvesti *glitch* tj. omašku u izvedbeni stroj i uključiti, uključiti one koji svjedoče izvedbenom događaju.

"Pokušaj da se proizvedu svjedoci umjesto gledatelja" – piše Tim Etchells – "prisutan je posvuda na suvremenoj izvedbenoj sceni. Možete ga vidjeti, barem u pretjeranom/dramatičnom stilu, u javnim probadanjima i unakaživanjima američkog umjetnika Rona Atheyja ili u 'vješanju' na kuke za meso koje izvodi Stelarc, događajima u kojima ekstremne verzije tijela u boli, seksualnih igara i šoka neprestano zahtijevaju od onih koji gledaju – 'budite ovdje, budite ovdje, budite ovdje...'.

[...] To možemo vidjeti i u daleko manje radikalnim radovima, ponekad čak i mnogo jasnije. U novom razmještanju prostora za publiku i sporazumu s njom, koji redovito primjenjuju britanske izvođačke skupine Station House Opera i Blast Theory. [a također, rekla bih, i kolektiv BADco.]

[...] Umjetničko djelo koje nas pretvara u svjedoke čini nas, prije svega, nesposobnima da prestanemo razmišljati, govoriti i izvještavati o onome što smo vidjeli. Poput ljudi iz Brechtove pjesme koji su vidjeli prometnu nesreću i ostali stajati na uglu ulice raspravljajući o onome što se dogodilo, mi ostajemo pod utjecajem vlastite odgovornosti prema događajima."¹²

Ta se pauza može utkati u izvedbeni tekst namjerno, ili pak može biti rezultat teškog procesa kolaboracijskog rada skupina koje je spomenuo Etchells, kolektiva poput onoga kojemu ja pripadam.

"Vjerujem otkrićima i slučajnostima, a ne vjerujem namjerama, sjednem za računalo i sastavim popis nesporazuma i neprepoznavanja u našem kolaboracijskom procesu, uzdižući ih iznad primjera jasne komunikacije. [...]

(1) Dajem upute za improvizaciju izvođačima, ali oni ih krivo čuju [...]

(2) Izvođač pokušava nešto u improvizaciji, ali ostali na pozornici to krivo vide ili ne prepoznaju – ostali se čvrsto uhvate za pogrešni kraj štapa i dogodi se nešto sjajno. [...]

(4) Krivo vidim izvođače – projiciram na njih priču i namjeru koje nemaju [...]

Kod suradnje nije važno savršeno jedinstvo, nego različitost, sudari, nekompatibilnosti."¹³

Element slučaja

Za razliku od ovog izlaganja, koje sam napisala i predala čitateljima kao otisnut i stalan, tekst koji izvodim u predstavi BADco. 1 *siromašan i jedna o* nastao u skupnoj situaciji i ima mnogo autora, a na pozornici se izvodi u složenom stroju koreografije/teksta/slike/zvuka, tvoreći mnogostrukost struktura, razvoja i odnosa.

Tvrdim da su upravo ta dva uvjeta – 1) kolektivno autorstvo, i 2) gledatelji kao svjedoci događaja – ono što onemogućuje glatko odvijanje. Nasuprot tome, zamuckivanje, zalihost, prekinuti pokušaj, posrtaj, nešto što je pogrešno zapisano i izgovoreno – bit će elementi slučaja koji će proizaći iz:

11 Goat Island, *A Reading Companion to When Will the September Roses Bloom?: Last Night Was Only a Comedy* (Chicago: Goat Island, 2004.), objavljeno u: *Frakcija* 32/35.

12 Tim Etchells, *Certain Fragments: Contemporary Performance and Forced Entertainment* (London: Routledge, 1999.), 17-18.

13 Ibid., 55.

1) našeg kolektivnog rada i 2) toga koliko članovi publike ulože u događaj, omogućujući niz prekida, pauza, zamuckivanja, poremećaja ravnoteže, omaški.

Upravo u tim rijetkim događajima, tim transformacijskim akcijama razmjene, bez obzira na to jesu li usput stvoreni na probi ili kroz svjedočenje publike, možemo biti inovativni i velikodušni, možemo biti umiješani i stoga umiješati i uključiti gledatelja, pozvati ga na svjedočenje.

Pitajući se što neko djelovanje čini inovativnim, Paulo Virno je nazvao dosjetku (šalu ili geg) "onim logičnim i jezičnim dijagramom poduhvata koji prekidaju kružni tok iskustva u situacijama povijesne ili biografske krize" – prekidajući, dakako, iluzorni kontinuitet priče. Ta dosjetka, šala, geg ili *glitch* je "mikrokozmos u kojemu možemo jasno razabrati promjene u smjeru argumentiranja i pomake u značenju, koji u makrokozmosu ljudske prakse uzrokuju varijaciju u nekom obliku života."¹⁴

Provodimo vrijeme raspravljajući na području makrokozmosa naših praksi, i stoga sam odlučila ovaj put ući u diskurs s područja mikrokozmosa, mikro-događaja u živoj izvedbi.

Omaška

U svojoj inherentnoj varljivosti, mehanizam dosjetke, "ograničene jezične igre" (prema Virnu), srodan je drugom produktivnom trenutku implozije – omašci – koja je strukturalni element, a ne jedinica sadržaja, "ta nezgoda koja me bode [...] nanosi mi bol [...]"¹⁵

Definirana kao "kratkotrajna greška u sustavu[, *glitch* tj. omaška] se često koristi kako bi se opisala prolazna greška koja se sama ispravi te je stoga teško predvidiva i teško se ispravlja."¹⁶ Izraz nam je poznatiji s područja računalnog programiranja, no ovaj koji predlažem jednako je primjenjiv na rad izvedbenoga stroja. Ne radi se o fusnoti, nego o oznaci u samom izvedbenom tekstu, o oruđu za postavljanje pitanja umjesto nabacivanja tvrdnjama.¹⁷

Kao iritanta smetnja, *glitch* ukazuje na "prekid u cjelovitosti djelovanja ili predmeta, čime razotkriva nepredviđene okolnosti koje ga okružuju."¹⁸ A opet, poput slapstick gega koji prekida kontinuitet priče, no istovremeno omogućuje kontinuitet narativa, omaška u izvedbenom tekstu je poticajna, ona nije kontradiktorna, nego kontrapunktna. Razdor koji unosi je pozitivan i produktivan.

Omaške – ti nepotpuni trenuci koji "kvare neovisni status izvođača kao proizvođača i gledatelja kao tumača"¹⁹ predstavljaju mikro-događaje koji stvaraju privremene prolaze u izvedbeni događaj: "pogreške, nesigurnosti u tekstu, zabune i nejasnoće [koje postaju] dijelom znanja; buka [koja postaje] dijelom komunikacije[...]"²⁰

Ako se stroj može "definirati kao sustav prekida ili kvarova",²¹ možda izvedbeni stroj – za koji je teško predvidjeti pojavu problema pa tako i rješenja problema unaprijed, iz kojega valja ukloniti propuste, stroj koji i dalje radi nakon što su mu išupali utrobu, most koji se ljulja, ali se ne ruši – može dovesti do dramaturgije disjunkcije, dramaturgije "ili" a ne "i", analitičkog okvira za bolje razumijevanje načina na koji različiti elementi u izvedbama (tokovi pažnje, intenziteti komunikacije, obrasci pokreta) djeluju samostalno i kombiniraju se stvarajući efekte koji se ne mogu objasniti s redateljskog ili koreografskog gledišta.²² Jer u složnim i međuovisnim kolektivnim situacijama, ili situacijama kolektiva u kojima stvaramo, toliko se toga ne može objasniti.

14 Paolo Virno, "Wit and Innovation", *transversal – eipcp multilingual webjournal* (lipanj 2004.). <http://eipcp.net/transversal/0207/virno/en> (15. 11. 2011.).

15 Roland Barthes, *Camera Lucida*, prev. Richard Howard (London: Vintage, 2000), 27, o punktnu fotografije.

16 "Glitch", *Wikipedia*, <http://en.wikipedia.org/wiki/Glitch> (15. 11. 2011.).

17 Peggy Phelan o skupini Forced Entertainment, u: Tim Etchells, *Certain Fragments: Contemporary Performance and Forced Entertainment* (London: Routledge, 1999.), 9.

18 Sara Jane Bailes, *Performance Theatre and the Poetics of Failure* (London: Routledge, 2009.), 34.

19 Ibid., 108.

20 Michel Serres, *The Parasite* (Minneapolis: University of Minnesota, 2007.), 12.

21 Gilles Deleuze i Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* (London: Continuum, 2008.), 38.

22 BADco. o "mikro-događajnosti".

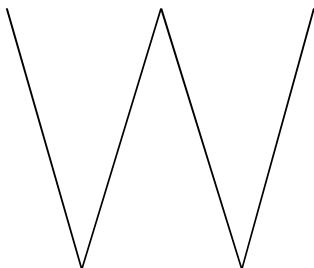
A Crack in the Chassis of Performance Text

Ivana Ivković

The piece is announced. Performer enters with an instrument case, places it on a stand, opens it and pulls out a trumpet, realizes the mistake, puts it quickly back in the case and exits.

Saxophone Solo, Fluxversion 1 by George Brecht (1962)

Catastrophic Event



When I think of my one and only (so far) foray onto the stage as a performer I immediately start to think of all the preparations and rehearsals I do to minimize the risk of a mistake in my performance, a stutter, a line forgotten, skipped over, phrases jumbled and cues missed. A missed or messed up moment that would result in a non-intended slapstick

comedy, a chase to catch the line, grab the cue, all while keeping a straight face in front of the audience and ignoring the stare downs of my co-performers. I envision something like the runaway bicycle in Jacques Tati's *Jour de fête*.⁰¹

⁰¹ The videos that accompany this text are available as a youtube playlist at: <http://tinyurl.com/ivkovic-tqw-nov-2011>.



Jacques Tati, *Jour de fête* (1949)

Unlike a bicycle, performance text cannot be chained.

Unlike most of my colleagues I did not enter the world of performing arts by taking ballet, or acting in a school play, but after tiring of my studies and work in the field of structural engineering, a field where a misstep, a mistake, a miscalculation can only mean one thing – a catastrophic event.



Aware, as both the dramaturg and one of the performers, that a catastrophic event is inevitable in tonight's performance, I decide to begin the day by attempting (to paraphrase from a lecture by Matthew Goulsh) "... to form [my] thoughts in the shape of a bridge collapsing", by "...rehearse[ing my] disasters in order to realize them[.]"

We rarely think of buildings, bridges and other permanent structures as machines. But we should. They can be ones that fail due to an error in the design or execution, like the Tacoma Narrows Bridge, or ones that become infected with a virus that attacks a fatal weakness in spite of its overall strength.

**Most Tacoma Narrows /
Tacoma Narrows Bridge (1940)**



World Trade Center, New York, 11.
09. 2001, photo: Robert J. Fisch

"A building is a compromise – a bundle of risks safe enough to use, but dangerous enough to regulate."⁰² In fact, when we design buildings, and machines, but also performances, we design with imperfection in mind, with a tolerance, a hospitality towards the inevitable infection, a trust that even if it stutters it will not fail. Or will it?

What about the performance machine, where lies its fatal weakness? If I jumble up the words and the glitches of my live performance rendering it incomprehensible, will this lead to a catastrophic demise of the performance as a whole?

I'd like to argue the contrary and challenge the "fictions of continuity that bind the way we imagine and manufacture the world". To quote Sara Jane Bailes and her study *Performance theatre and the poetics of failure*, inside the performance machine "[f]ailure works. [... The] breakdown indexes an alternative route or way of doing", it "establishes an aperture, an opening onto several (and often many) other ways of doing that encounter the authority of a singular or 'correct' outcome."⁰³ Forgetting one's line or tripping on stage can be understood as generative, even prolific. Failure not only works, it produces while destabilizing the perceived narrative continuum as the basis of the performance event.

Continuity

With an element of chance, designed or better yet unplanned, meaning becomes contingent. We do away with the more traditional approach of theatre's "illusion of a self-contained world upon the stage"⁰⁴, we do away

02 Knowles, Scott Gabriel. "The Code War." *The Smart Set*. Drexel University, 02 Sept. 2011. Web. 15 Nov. 2011. <<http://www.thesmartset.com/article/article09021101.aspx>>.

03 Bailes, Sara Jane. *Performance Theatre and the Poetics of Failure*. London: Routledge, 2009. 2.

04 Ibid., 14.

with performer's error as cause of reprimand (can you, for example, imagine an error on the part of the interpreter of John Cage's 4'33"?), we crack that walnut and open up a series of ports into the performance text – itself a “kind of score in which all of the resources of performance are connected in time and space”.⁰⁵

The performance text – “a doing”⁰⁶ – is thus created also by the virtuoso of absentmindedness, in the extreme causing fragmentation beyond the point of grasping, or inducing boredom, or even forcing some to abandon it and leave the theatre. But like slapstick films, which are comprised of “incidents or episodes; [...] not properly structured interpretations of events”, the performance text is also a formation that emerges “as a result of nothing more than the continuity of time and space”.⁰⁷

Of course, we, theatre makers and performers today, are in debt to Brecht, to Artaud, but what is different is our contemporary experience of fragmentation and continuum in the way we perceive the world.

To quote Lev Manovich, who wrote of the computer-human interface: “The oscillation between illusionary segments and interactive segments forces the user to switch between different mental sets – different kinds of cognitive activity. These switches are typical of modern computer use in general. The user analyses the quantitative data; next she is using a search engine; next she starts a new application; next she navigates through space in a computer game; next she may go back to using a search engine; and so on. In fact, the modern HCI which allows the user to run a number of programs at the same time and to keep a number of windows open on the screen at once posits multi-tasking as the social and cognitive norm. This multi-tasking demands from the user ‘cognitive multi-tasking’ – rapidly alternating between different kinds of attention, problem solving and other cognitive skills. All in all, modern computing requires from a user intellectual problem solving, systematic experimentation and the quick learning of new tasks.”⁰⁸

Or, to quote Walter Benjamin who writes of the continuity of a photograph's caption as one “in the film where the meaning of each single [original: picture] appears to be prescribed by the sequence of all preceding ones”.⁰⁹

So, if today both us on stage and our interfaced spectators are well habituated in a continuity of captions and versed in cognitive multi-tasking, how far can we go in destabilizing the perceived narrative continuum as the basis of a performance event?

A Pause

When I watch Jacques Tati's chase, the moment of the Tacoma Narrows Bridge collapse or news footage of 9/11 one thing that is missing is a *frozen frame*¹⁰. There is no interruption, no moment of evaluation or analysis, no pause.

As a dramaturg, I used to be a proponent of a fine peppering of the performance text with moments that summon recognition. I love a repeated choreographic phrase, a finely tuned reference... Today I argue for moments of interruption, disjunction, footnotes of blundering, dances not danced but performed, words out of place and out of sequence, the stuttering of the performance machine – a pause.

Matthew Goulish writes, “A stutter is a moment that overflows [...] It arrests itself in its overflow, its quality of being too much ... The stutter makes progress impossible”.¹¹

05 Pavis, Patrice. *Dictionary of the Theatre: Terms, Concepts, and Analysis*. Toronto: University of Toronto, 1998. 329.

06 Diamond, Elin. *Performance and Cultural Politics*. London: Routledge, 1996.

07 Trahair, Lisa. “The Narrative-Machine: Buster Keaton's Cinematic Comedy, Deleuze's Recursion Function and the Operational Aesthetic.” *Senses of Cinema*. 28 Oct. 2004. Web. 15 Nov. 2011. <http://www.sensesofcinema.com/2004/33/keaton_deleuze/>.

08 Manovich, Lev. *The Language of New Media*. Cambridge, MA: MIT, 2002. 189.

09 Benjamin, Walter. “The Work of Art in the Age of Mechanical Reproduction”, 1936.

10 Shell, Marc. *Stutter*. Cambridge, MA: Harvard UP, 2005. 186

11 Goat Island, *A Reading Companion to When Will the September Roses Bloom?: Last Night Was Only a Comedy*. Chicago: Goat Island, 2004. published in *Frakcija – Performing Arts Journal*, no. 32/35.

A suspension of both activity and mimesis, a pause, a scratch on the smooth surface of the perceived narrative continuum as the basis of a performance event – we in fact have an obligation to fail, to introduce a glitch into the performance machine, to engage, and to engage those who witness the performance event.

“The struggle to produce witnesses rather than spectators”, Tim Etchells writes, “is present everywhere in the contemporary performance scene. You can see it, in excess/ epic style at least, in the public piercings and mutilations by American artist Ron Athey or the ‘suspensions’ on meat-hooks carried out by Stelarc, events in which extreme versions of the body in pain, in sexual play and in shock demand repeatedly of those watching – ‘be here, be here, be here...’.

[...] You can see it in much milder work too, and sometimes more clearly. In the rearrangements of audience space and contract repeatedly employed by the UK performance companies Station House Opera and Blast Theory. [and I believe by Croatian collective BADco.]

[...] The art-work that turns us into witnesses leaves us, above all, unable to stop thinking, talking and reporting what we have seen. We are left, like the people in Brecht’s poem who have witnessed a road accident, still standing on the street corner discussing what happened, motivated by our responsibility to events.”¹²

This pause can be woven into the performance text by intention, or can be a result of the difficult process of collaborative work of the companies mentioned by Etchells, of collectives like the one I am part of.

“I trust discoveries and accidents and I distrust intentions, I sit at the computer and I make a list of the misunderstandings and mis-recognitions in our collaborative process, celebrating these above the instances of clear communication. [...]

(1) I give instructions for an impro to the performers but they are misheard [...]

(2) A performer tries something in impro but it is mis-seen or mis-recognized by the others on-stage – the others grab firmly on the wrong end of the stick and something brilliant happens. [...]

(4) I mis-see the performers – projecting onto them a narrative and intention which they do not have [...]

Collaboration [is] never about perfect unity but about difference, collisions, incompatibilities.”¹³

An Element of Chance

Unlike this text, written by me and presented to its readers unchanging in print, the text I speak on stage in BADco.’s *1 poor and one o* was conceived in a group environment, authored by many, and it is performed on stage in a complex machine of choreography/text/image/sound, constituting a multiplicity of structures, developments, relationships.

And, I argue, it is precisely these two conditions – 1) collective authorship, and 2) spectators’ witnessing of the event – that make smooth running impossible. On the contrary, the stutter, the redundancy, the aborted attempt, the slip, the misspell and misspeak – it will be the elements of chance arising from: 1) our collective work and 2) the audience members’ investment in the event, that will allow for a series of interruptions, pauses, stutters, broken equilibria, glitches.

¹² Etchells, Tim. *Certain Fragments: Contemporary Performance and Forced Entertainment*. London: Routledge, 1999. 17-18.

¹³ Ibid., 55.

It is in these rare events, these transformative actions of exchange, whether co-created in rehearsal or co-created in the witnessing of the audience, that we can be innovative and generous, we can be implicated and thus implicate and engage the spectator, offer invitation to witness.

Asking himself what makes an action innovative, Paulo Virno finds wit (joke or gag) "the logical and linguistic diagram of enterprises that interrupt the circular flow of experience in situations of historical or biographical crisis." – interrupting the, of course illusory, continuity of narrative. This wit or joke or gag or glitch is "the microcosm inside which we can neatly discern changes in the direction of arguments and shifts in meaning, that in the macrocosm of human praxis cause a variation in a form of life."¹⁴

We spend a fair amount of time discussing in the realm of the macrocosm of our practices, so I chose to enter the discourse this time from the realm of microcosm, the micro-event in live performance.

The Glitch

In its inherent fallacy, the mechanism of wit, "a circumscribed linguistic game" (according to Virno), is akin to another productive moment of implosion – the glitch – a structural element, not unit of content, "that accident which pricks me [...] is poignant to me [...]"¹⁵

Defined as "a short-lived fault in a system[, the glitch] is often used to describe a transient fault that corrects itself, and is therefore difficult to troubleshoot."¹⁶ An expression more familiar to us in the field of computer programming, but one I propose is just as suited in the workings of the performance machine. It is not the footnote but its place-mark in the performance text, a tool in staging questions and not staking claims.¹⁷

An irritating disturbance, the glitch, indexes "a break in the integrity of an action or object, and in doing so reveals the contingencies that surround it."¹⁸ Yet, like a slapstick gag that breaks the continuity of narrative but at the same time enables the narrative to continue, the glitch in the performance text is enabling, not contradictory but contrapuntal. It is positively and productively disruptive.

Glitches – those incomplete moments that "corrupt the interdependent status of performer as producer and viewer as interpreter"¹⁹, are micro-events that form provisional openings into the performance event, the "mistakes, wavy lines, confusion, obscurity [that become] part of knowledge; [the] noise [that becomes] part of communication[.]"²⁰

If a machine can be "defined as a system of interruptions or breaks",²¹ perhaps the performance machine – one that is "difficult to troubleshoot – in need of a "debugging – a machine that keeps running after its viscera have been ripped out, a swaying bridge that does not collapse – can lead to a dramaturgy of disjunction, of "or" not "and", "an analytical framework for better understanding how different elements in performances (attention flows, communication intensities, movement patterns) work autonomously and combine to create effects that cannot be accounted for through a directorial or choreographing point of view".²² Because in the complex and interdependent collective situations and situations of collectives we produce in, so much cannot be accounted for.

14 Virno, Paolo. "Wit and Innovation." *transversal – eipcp multilingual webjournal*. June 2004. Web. 15 Nov. 2011. <<http://eipcp.net/transversal/0207/virno/en>>.

15 Barthes, Roland. *Camera Lucida*. Trans. Richard Howard. London: Vintage, 2000. - 27. on the photograph's punctum

16 "Glitch." *Wikipedia*. Web. 15 Nov. 2011. <<http://en.wikipedia.org/wiki/Glitch>>.

17 Phelan on Forced Entertainment, in Etchells, Tim. *Certain Fragments: Contemporary Performance and Forced Entertainment*. London: Routledge, 1999. 9.

18 Bailes, Sara Jane. *Performance Theatre and the Poetics of Failure*. London: Routledge, 2009. 34.

19 Ibid., 108.

20 Serres, Michel. *The Parasite*. Minneapolis: University of Minnesota, 2007. 12.

21 Deleuze, Gilles, and Félix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. London: Continuum, 2008. 38.

22 BADco. on the "micro-event".





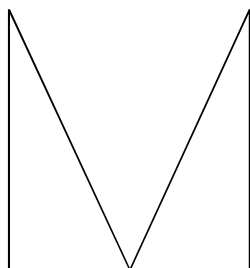
Spajanja, uklanjanja, evakuacije:

preuređenje i rekonstituiranje slike u kolažu

Vlatka Horvat

S engleskoga preveo Tomislav Medak

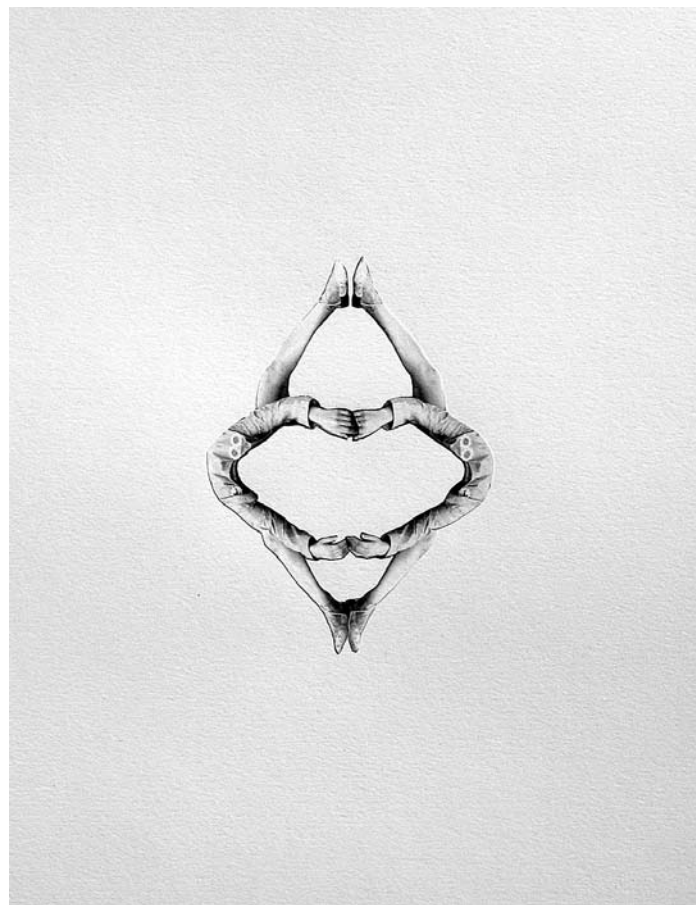
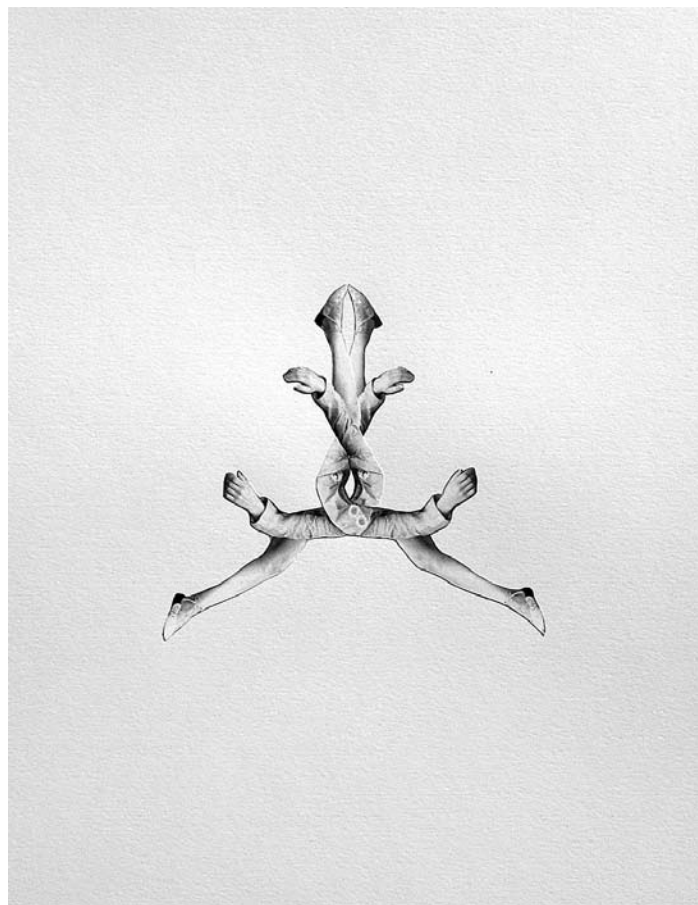
01 Chris Townsend opisuje seriju fotografija Francesce Woodman na kojima je profesionalni model koji je bio zaposlen na Rhode Island School of Design (RISD) tijekom njenog studija na tom sveučilištu. Na jednom od portreta, pod naslovom *Charlie the Model #1 (Model Charlie br.1)*, zabilježila je: "Charlie je model na RISD-u već 19 godina, vjerojatno zna svašta o tome kako se spljoštiti ne bi li stao na papir." Uz jednu drugu fotografiju iz iste te serije, *Charlie the Model #4 (Model Charlie br. 4)*, na kojoj je model prikazan kako drži veliki list bijelog papira pored svog golog tijela, stoji Woodmanina bilješka koja kaže: "Tu je papir, a tu je osoba." U Chris Townsend, Francesca Woodman: *Scattered in Space and Time* (London: Phaidon Press, 2006.), str. 24.



Moj rad u različitim medijima – od performansa, videa, fotografije, do kolaža, skulptura i instalacija – često se bavi nestabilnim odnosom između ljudskog tijela i nekog skupa predmeta, prostora, krajolika ili izgrađenog okruženja. U ovom izlaganju usredotočit ću se detaljnije na jedno vrlo malo i specifično polje mog rada uzimajući za fokus raščlanjenje i neuravnoteženost figure u mojim slikovnim kolažima. Raspraviti ću kako kolaž izvodi to rastavljanje, i sastavljanje, tijela-kao-predmeta / tijela-kao-slike drukčije no što to čine fotografski radovi.

Općenito gledano, moj se rad uglavnom bavi problemom utjelovljenja te fiksiranja ili reprezentiranja raznorodnih kontradiktornih iskustava: nepomirljivih ili nemogućih težnji, nerazrješivih sukoba između namjera i želja, nelagodnih ili disfunkcionalnih relacijskih dinamika među tijelima, predmetima i prostorom... Drugim riječima, moj rad pokušava naći načina da progovori o raznim neuspjesima, zaglavljenosti i ekscesima, o nekom općem iskustvu onoga "previše", pogotovo u odnosu prema dvodimenzionalnim oblicima reprezentacije, koji su prinuđeni sažimati i sabijati "življeno" iskustvo i sve njegove kompleksnosti i kontradikcije ne bi li "stalo na papir"?⁰¹

Jedna od mojih centralnih preokupacija po pitanju tijela uvijek je iznova problem prisutnosti – od posve konkretnih, specifičnih pitanja o tome kako tijelo zauzima prostor, kako se odnosi prema drugim objektima, kako svladava bivanje u prostoru,... pa sve do širih, apstraktnijih pitanja o samom



Vlatka Horvat, *Anatomije (01), (02)*, 2008., kolaž na papiru, ljubaznošću autorice.

Vlatka Horvat, *Anatomies (01), (02)*, 2008. Collage on paper. Images courtesy the artist.

“imanju” tijela i o pronicanju njegove fizičke naravi, predmetnosti, granica i mogućnosti. Tijelo se u mom radu uvijek pojavljuje fragmentirano ili izmijenjeno, prikazano u različitim stadijima neuravnoteženosti ili umnoženosti, djelomično ili u cjelini evakuirano iz okvira slike, ili pak ulovljeno u nekom vidu transformacije – bilo usred, na rubu, ili nakon transformacije.

Drugi život: ponovna uporaba i recikliranje

Okrenula sam se prema kolažu kada sam u procesu rada s videom i fotografijom osjetila da sam došla do određenih ograničenja u pogledu tijela. Kada radite tako da polazite od izvedbe, od nečeg utjelovljenog, raspon mogućnosti s kojima možete baratati u fotografiji uvijek će biti ograničen time što je jedno stvarno tijelo sposobno izvesti u stvarnom prostoru. Prema tome, ono što je moguće prikazati u fotografiji ograničeno je onim što tijelo može izvesti, i nadalje, onim što jedno *određeno* tijelo (*moje*) može izvesti. U kolažu se pak se kategorija “što je moguće” širom otvara, jer ono što se može prikazati više nije ograničeno onim što tijelo može izvesti, niti pak određeno ograničenjima vremena i prostora i zakonitostima fizike. Kolaž, kao forma, nudi određenu vrstu slobode koju fotografija ne može pružiti. Stoga mogu reći da su moji radovi na papiru prvobitno nastali iz mojih pokušaja rješavanja tog praktičnog problema: kako zaobići ograničenja tijela uvjetovana njegovim statusom fizičkog objekta.

Za rad *Hybrids (Hibridi)*, jedan od mojih najranijih kolaža, iskoristila sam fragmente tijela iz mojih prethodnih fotografskih projekata i kombinirala ih sa slikama predmeta i elemenata izgrađenog prostora, što je rezultiralo

prikazima amalgamiranih bića. Svi moji daljnji slikovni kolaži⁰² u osnovi slijede isti pristup – koriste reprintove, fotokopije, izrezane dijelove mojih već postojećih fotografija. Umjesto da uzimam materijale iz ogromnog i neiscrpnog mora slika kojima smo okruženi u današnjoj kulturi, rano sam odlučila ograničiti taj univerzum izvornog materijala kojim ću raspolagati u svom radu i “dozvoliti si” samo kopanje po arhivu slika koje sam prethodno sama snimila. Te su slike gotovo uvijek imale neki prethodni život (u obliku fotografije ili videa), premda su neke odbačeni isječci, fragmenti materijala koji nisu ušli u završnu verziju “u prvoj rundi”. Na neki način tu metodu rada i to određeno samo-ograničavanje sredstava koja su mi na raspolaganju pri radu moguće je shvatiti kao neku vrstu namjerne vježbe suzdržavanja, jer pritom radim s principom ekonomičnosti sredstava, a istovremeno, i kao oblik programatske izvedbe samo-recikliranja.

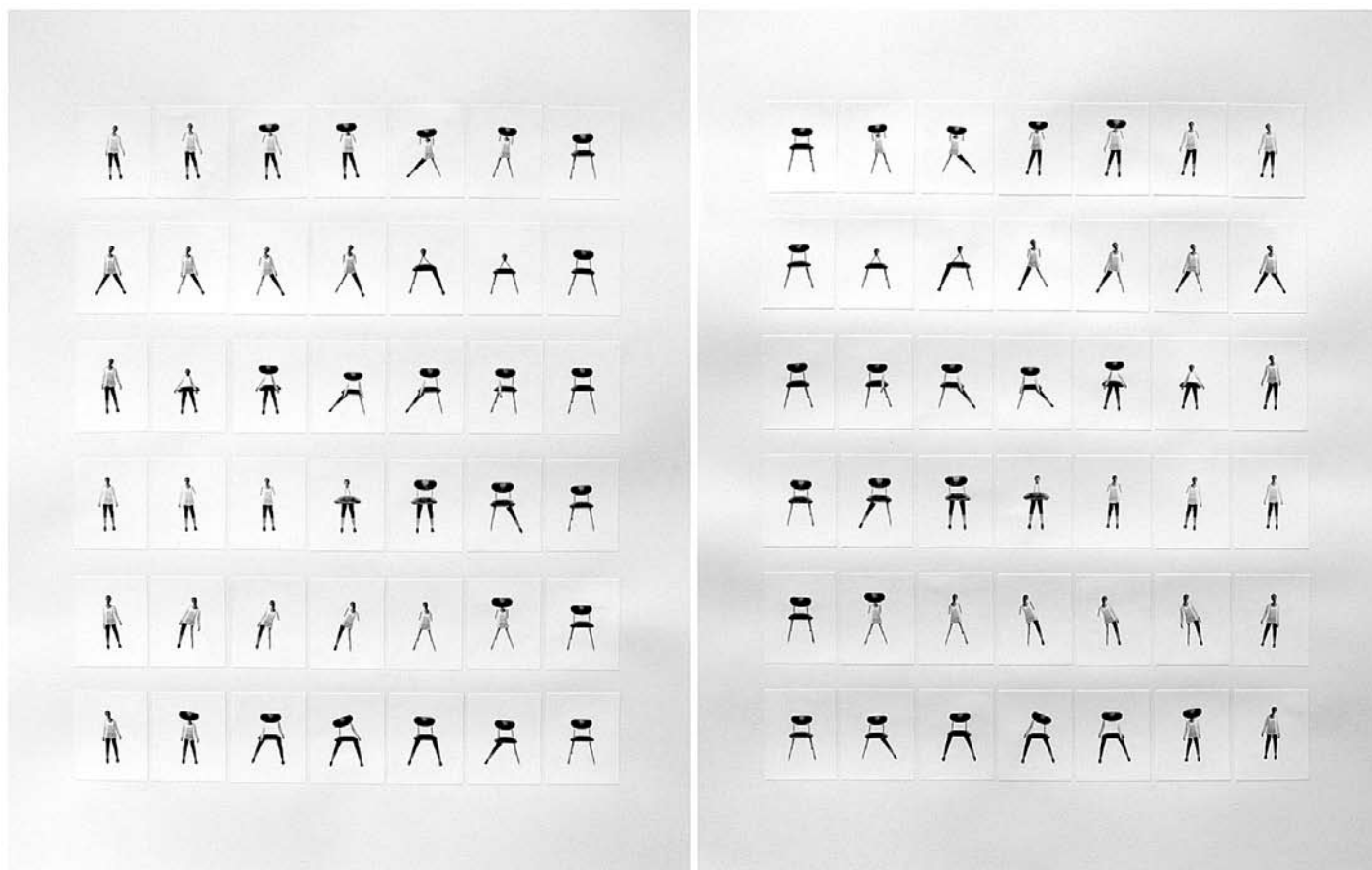
Polazeći od nečeg što je već od prije forma reprezentacije i onda dalje degradirajući kvalitetu tih materijala (često tiskam fotografije u niskoj rezoluciji i zatim ih fotokopiram), radovi na papiru – općenito gledano – usmjeravaju pozornost na samu neadekvatnost reprezentacije da prevede življeno iskustvo u sliku. Slika u kolažu nameće nam posve drugi skup pitanja od onih koje nameće “prava” figurativna fotografska slika: više nije riječ o tome “što je slika” (dokument prošlog vremena, trag ili ostatak nekog događaja, indeks nečega živoga), već “što ona može predložiti/dokučiti”. Istraživanje koje je u središtu projekta postaje tako eksplicitno uokvireno kao istraživanje mogućnosti i granica reprezentacije – što je moguće prikazati, što je moguće znati, što je moguće znati o tijelu i kroz tijelo. Konkretno, istraživanje se tu prebacuje s preispitivanja i mapiranja mogućnosti i granica djelovanja (akcije) te susreta tijela i prostora, na preispitivanje mogućnosti izvedbe same slike i u samoj slici.

Neki komadići: sudari i nasilje kolaža

Općenito govoreći, kolaž sam po sebi stvara osjećaj nasklada i nesloge pošto se uvijek bazira na procesu spajanja i sklapanja više slika u jednu. Slika sastavljena u kolažu fizički – dakle doslovno – utjelovljuje više slika od kojih se sastoji, tako da će ona uvijek biti nešto između: između (barem) dvije stvari, između barem dvije površine, barem dvije plohe. Izvorni materijal kolaža koji čine isječene slike ili fragmenti slike najčešće ukazuje na izvorni kontekst iz kojega su ti fragmenti preneseni, čineći opipljivim upravo taj čin prenošenja i dislokacije te samu činjenicu da su ti materijali rekontekstualizirani.

Budući da kolaž sadrži elemente slika prenesenih s nekog drugog ili s više drugih mjesta, on tipično funkcionira kao kakofonija referenci s obzirom da zadržava krhku poveznicu s tim drugim mjestima i njihovim nizom asocijacija – asocijacija koje nude same izvorne slike, asocijacija koje proizlaze iz činjenice da je izvorna slika isječena i dislocirana te asocijacija koje nastaju iz samog čina spajanja. Slika nastala kolažiranjem je djelomično jedna stvar, djelomično druga stvar, no niti jedna niti druga u potpunosti ili cijelosti. Ili pak je pak ona posve “nova” stvar, sastavljena od izrezanih elemenata postojećih stvari. Proizlazeći iz, i istovremeno ukazujući na, više mjesta odjednom, kolaž se pokazuje kao medij prikladan za preispitivanje stanja između – neshvatljivih ili nerazrješivih prilika, osjećaja, impulsa, nastojanja, čija je reprezentacija, kao što sam istaknula na početku, jedno od stalnih i centralnih preokupacija moje prakse.

⁰² Tu povlačim ovu distinkciju jer sve veći broj mojih recentnih radova sačinjavaju kolaži kojima je polazište tekstualni materijal ili koji se bave rezanjem i preslagivanjem praznih listova papira na kojima nema nikakve slike ni teksta.



Vlatka Horvat, *Tijelo stolica (mapa)*, 2009., kolaž na papiru (set od 2), ljubaznošću autorice.

Vlatka Horvat, *Body Chair (Charts)*, 2009. Collage on paper (a set of 2). Images courtesy the artist.

Kada pokušavam prikazati takva iskustva – osjećaj nelagodnog prisustva, podvojene i nepomirljive želje, kolebanja, zaglavljenosti – modalitet reprezentacije koji je udaljeniji od življenog iskustva čini mi se, možda paradoksalno, više prikladan da progovori o takvim iskustvima i osjećajima nego li modalitet reprezentacije koji je bliži proživljenom; drugim riječima – fotografija. Ti “neprikazivi” aspekti življenog iskustva, kako ih ovdje nazivam, često su vezani uz probleme materijalnosti fizičkog svijeta i, konkretno, problem tijela – tijelo ne može istovremeno biti na dva mjesta, ne može istodobno izvesti nešto i nešto što je suprotno tome, ne može fizički sadržati niti u potpunosti kontrolirati vlastite impulse, osjete i doživljaje. Najmanje dvostruko udaljen od onoga što podrazumijevamo pod “životom”, kolaž ne pokušava ništa predstaviti na direktan način – zrcaleći, reflektirajući ili simulirajući ono što tobože vidi. Suprotno tome, fotografija pak – čak i kada pokušava priznati vlastitu nemogućnost da iznese istinu, autentičnost ili evidenciju nečega “stvarnog” (kao, primjerice, u očevidno insceniranim fotografijama) – još uvijek se do velike mjere oslanja na vjerodostojnost, sličnost ili želju za istovjetnošću s onim što prikazuje. Konceptualni umjetnik Douglas Huebler opisao je fotografiju kao “glupo sredstvo za kopiranje”,⁰³ i njegov stav ukazuje na to da fotografija kao medij, sa svojim vokabularom i inherentnim instrumentima, ne dopušta raskidanje navodne korelacije između onog što reprezentira i onog što se može vidjeti – drugim riječima, ne dopušta razotkrivanje fikcije reprezentacije. Kolaž, s druge strane, u osnovi pristupa reprezentaciji na drukčije načine – na načine koji proizlaze iz samog njegovog svojstva kompozita i njegove utemeljenosti na spajanju i kombiniranju raznorodnih stvari. U kolažu “stvarnost je reprezentirana kao uvijek već konstruirana u reprezentaciji.”⁰⁴

03 Citat iz Kate Bush, “The Latest Picture”, u Fogle, *The Last Picture Show*, 262.

04 Ibid., 265.

Predmet u formi kolaža, i sam kolaž kao predmet, potkopava na sasvim vidljiv i opipljiv način mit cjelovitosti. Čak i u svom najjednostavnijem oličenju – jedan isječak prilijepljen na papir – kolaž je uvijek “jedna stvar na drugoj” – igra višestrukih pozadina i prednjih planova. Mjesta gdje se jedan komadić isturi preko drugog, ili gdje se dva komadića preklapaju na površini stranice, ili gdje su prorezi, rezovi, preklopi i poderotine evidentni na površini papira doživljavamo i osjetilom vida i osjetilom opipa. Rubovi i rezovi na površini papira razabiru se kao primjetne linije koje upućuju da su različiti elementi ili komadići povezani ili spojeni – ili pak da se *nisu uspjeli* “pravilno” spojiti. Te linije rezova kao da imaju tjelesnost koju možemo doživjeti i kao taktilno iskustvo – pa makar to osjetilo dodira bilo tek zamišljeno u našoj glavi. Kolaž, isprekidan na više mjesta gdje jedna stvar prelazi preko druge, ispresjecan nazubljenim rubovima jedne stvari preko druge, pokazuje se kao razvedeni, ispresjecan krajolik udubljenja, brazdi i usjeklina. Teritorij koji se ne “stapa” na bešavan, sretno-skladan način, nego je prije užurbano raskrižje, neravan teren gdje se pojedinačni dijelovi bore za prostor, gazeći jedan preko drugoga te bivajući gaženi, dok se slojevi tvrdnji nanesenih na druge tvrdnje gomilaju na njegovoj površini. U materijalnosti kolaža postoji neka grubost, nasilje koje proizlazi iz njegove surove fizikalnosti i natiskane referencijalne gužve elemenata koji na njemu koegzistiraju. Tu se zajedno susreću asocijacije i znakovi sabrani s različitih mjesta, s kojih su prethodno nasilno uklonjeni (izrezani ili izderani), sada prilijepljeni da stoje zajedno na istom mjestu – spojeni, ali neuklopljeni.

Kolaž doslovno postaje mjesto sudara dijelova, ploha, površina i referenci, i kao takav istovremeno utjelovljuje i priziva stanje kaosa. “Utemeljen na ekscesu i sačinjen od nepovrativih fragmenata i plutajućih znakova,”⁰⁵ kolaž sklapa raznorodne elemente u sveopći nered gdje su na rasporedu uvijek nemir i nesklad. Čak i kada se sastoji samo od rezova – primjerice kada se fizički intervenira u sliku samo rezovima, bez sklapanja ili spajanja izrezanog s elementima neke druge slike – vidljiva fizička intervencija kolažiranja uvijek će implicirati ili čin razdora i narušenosti, ili pak čin pokušaja da se razdor popravi / da se narušeno stanje vrati u red.

Geste svojstvene kolažu kao mediju pretpostavljaju izvjesno nasilje: kidanje i rezanje, zamjena ili miješanje dijelova. Čak i geste lijepljenja i pričvršćivanja, koje bi u nekoj drugoj ekonomiji mogle asociirati na brigu i popravljavanje, ovdje poprimaju svojevrstu brutalnost time što se različitim “komadićima” dodjeljuje neko mjesto i tu ih se fiksira, uz silovito inzistiranje da moraju ostati tu gdje su stavljeni – što često znači na “krivom mjestu” ili u neskladnim odnosima s drugim isječcima s kojima možda ne dijele ništa zajedničkog. Čak i na prvi pogled, iz perspektive “samo vizualnog”, kolaž se nameće kao neki tip konfrontacije.

Za iščitavanje mog prelaska s fotografije na kolaž ključno je imati na umu da se svi moji izvorni materijali sastoje od mojih vlastitih fotografija. Neke od tih materijala koristila sam prije u drugim radovima, tj. oni postoje kao rad, dok neke materijale posebno snimam kako bi ih upotrijebila u radovima na papiru. Nadalje, svi moji radovi na papiru upotrebljavaju jednu te istu sliku u njenim različitim inkarnacijama, a mnogi radovi kao izvorni materijal koriste uvijek iznova jednu jedinu sliku. U vizualnom vokabularu rada tako dolazi do istinske redukcije – određena vizualna osiromašenost je rezultat i moje upotrebe jedne jedine slike i metoda njenog umnažanja koje koristim: fotokopiranja ili tiskanja na crno-bijelom *inkjet* printeru. Moglo bi se reći da u mojim radovima na papiru “puni potencijal” kolaža kao medija, o kojem sam ranije pisala, namjerno ostaje neiskorišten – u smislu da tu nema

⁰⁵ Elza Adamowicz, *Surrealist Collage in Text and Image: Depicting the Exquisite Corpse* (Cambridge: Cambridge University Press, 1998), stražnja korica.

Vlatka Horvat, *Dvojnici vezani (03)*, 2011., Presavijeni šivani inkjet printovi na arhivskom kartonu za uveze, ljubaznošću autorice.

Vlatka Horvat, *Doubles Stitched (03)*, 2011. Folded inkjet prints sewn, mounted on archival bookbinding board. Image courtesy the artist.



kakofonije referenci koje ukazuju na različite kontekste, nema nastojanja da se spoje nepripadajući fragmenti izdvojeni iz različitih izvora. Umjesto toga, temelj svake od mojih serija kolaža je jedna jedina slika koja prikazuje jedno te isto tijelo, a koja se iznova i iznova kopira, udvostručuje, umnožava i preslaguje, stvarajući nesklad iz jednog jedinog izvora.

Kopije: degradirane, korak udaljenije

Fotografije fotografija, kopije, reprodukcije sve predstavljaju re-prezentacije neke druge slike i kao takve prožimat će ih sve što je prožimalo i njihove izvorne slike. Ali pošto su slike koje su kopirane, re-printane i re-reprezentirane u mom radu uvijek moje vlastite slike, nema potrebe oslobađati ih prethodnih referenci iz nekog drugog konteksta. Moje vlastite slike ne prizivaju ni jedan drugi kontekst, osim konteksta moje prakse. Kao izvorne slike, one nisu kulturalno nabijene, ili kodirane, kao što su to slike preuzete, primjerice, iz reklama ili filma. Bez tereta drugih kulturnih asocijacija s kojima bi se trebalo uhvatiti u koštac, ono što dolazi u prednji plan u mojim kolažima su sami postupci kojima je slika tijela tu podvrgnuta: kopiranje, sjećanje,



Vlatka Horvat, *Skrivanje*, 2004., c-printovi (set od 10), ljubaznošću autorice.

Vlatka Horvat, *Hiding*, 2004. C-Prints (a set of 10). Images courtesy the artist.

preinačenje, preslagivanje, umnožavanje; kao i posljedice tih postupaka koje slike u kolažu istodobno i proizvode i prikazuju: poništavanje, očudenje, ogoljenje, dislokaciju.

Ponovnim fotografiranjem i printanjem, u mom radu se slika tijela na neki način stalno iznova reciklira i prenamjenjuje. Fotografiranje fotografije, kao što to umjetnica Michal Rovner ističe, funkcionira kao "strategija udaljavanja neke stvari od njenog identiteta, lokaliteta, specifičnosti."^{o6} Valja istaknuti da u mom procesu fotografije koje fotografiram i koristim kao izvorni materijal za kolaž već same po sebi prikazuju neku gestu poništavanja: ruka koja zaklanja oči, predmeti koje subjekt drži ispred svog lica, nešto što stoji na putu itd. U tom smislu identitet/lokalitet/specifičnost o kojima Rovner govori već su u "prvom" koraku – u samoj fotografiji – učinjeni neraspoznatljivima, anonimnima, nespecifičnima. Mogli bismo reći da postupak ponovnog fotografiranja fotografija koje same po sebi već prikazuju gore navedene geste tako dodaje još jedan sloj poništavanja. Proces postupnog poništavanja ili degradacije slike dodatno lišava sliku osobitosti onoga na što se možda specifično odnosila u svom prvobitnom stanju, pretvarajući je u neku vrstu uzorka. Kolaži, sastavljeni od dijelova koji su kopije, fotografije fotografija ili printovi drugih slika – dakle, ne baš vjerne replike prethodnih reprezentacija, mogu funkcionirati samo kao degradirane ili poništene redukcije nečega što je tobože "adekvatnije". No pošto moje fotografije već ukazuju na svojevrsan neuspjeh fotografije da adekvatno prikaže ili otkrije subjekt (budući da se subjekt skriva pred kamerom u trenutku kada ona zahtijeva da joj se pokaže) zapravo ne možemo govoriti o nečem "adekvatnijem". Moji kolaži stoga mogu funkcionirati tek kao neadekvatna reprezentacija nečeg što je već otprije neadekvatno. Fotografirana fotografija jasno priznaje činjenicu da ne pokušava kopirati nešto za što bi mislila da je stvarno – ona već zna da bi takvo što bilo nemoguće. U samom činu fotografiranja fotografija i opetovanog printanja, odnosno kopiranja nečeg što već jest kopija, postoji određeno inherentno ruganje fotografskom aparatu. Fotografija fotografije suočava (već uvrnutu) izvornu fotografiju s njenom iskrivljenom zrcalnom slikom, iznoseći na vidjelo neadekvatnost i neuspjeh same kopije koju kopira.

Mogli bismo možda reći da proces kopiranja i ponovnog kopiranja u mom radu – udaljavanja i ponovnog udaljavanja – funkcionira kao neka vrsta dodavanja (ili uklanjanja) višestrukih slojeva neautentičnosti, pritom "potkopavajući" privid glatke stvarnosti" i otkrivajući ono što Douglas Crimp naziva fikcijom "navodno autonomnog i jedinstvenog sebstva" ne bi li

^{o6} Michal Rovner i John Tusa, intervju za BBC Radio 3, transkript dostupan na: http://www.bbc.co.uk/radio3/johntusainterview/rovner_transcript.shtml



se ta fikcija pokazala kao "ništa drugo do kontinuirani slijed reprezentacija, kopija, lažnih prikaza."⁰⁷ Drukčije rečeno, to naglašavanje slojeva neautentičnosti (i slojeva degradacije, poništavanja) možemo shvatiti u smislu da se iskustvo tu postavlja ne kao "prava stvar", već kao mogućnost – prizovemo li tu Heideggerovu ideju o neautentičnosti kao fundamentalnom svojstvu ljudskog bića, koja pojam ljudske egzistencije sagledava u okviru "poprišta mogućnosti".⁰⁸

Re-reprezentacija neadekvatne reprezentacije, time što je već svjesna svog statusa kopije, oslobođena je tereta da mora biti vjerna prikazu nečega što tvrdi da je "prava stvar". Za razliku od fotografije, s njenom sklonosti iluziji i težnjom da stvari prikaže onakvima "kakve stvarno jesu" ili "kakve stvarno izgledaju" – kolaž spremno ističe vlastitu neadekvatnost da reprezentira nešto "cjelovito", "autentično" ili "stvarno", dičeći se svojim zakrpama, rezovima i šavovima, svojom nagriženom i degradiranom pojavom, svojom oskudnošću i svojim drugorazrednim statusom kopije. Čim manje neka slika pokušava biti *nalik* nečemu stvarnom, čim manje je zanima da pojave slične drugim pojavama – tim će više, možda paradoksalno, ono što iznosi postati prihvatljivija propozicija.

Prizovemo li Baudrillardov pojam simulakruma, "slika više ne odgovara stvarnosti, već postaje svojevrсна stvarnost sama po sebi".⁰⁹ Ona više nije kopija nečeg stvarnog, već simulacija nečega što ne postoji – i što nikada nije postojalo/nikada ne može postojati. Možda možemo reći da kolaž općenito gledano funkcionira kao simulacija "nečega što nikad nije bilo", ali pošto spremno otkriva svoju reprezentacijsku očiglednost i transparentnost svojih postupaka, on istovremeno provodi u djelo svoje razaranje simulirane slike. Tako je u mom radu simulacija uvijek degradirana, a ne poboljšana slika nečega. Iako stoji da se simulacija predstavlja kao neka vrsta činjenične stvarnosti-u-slici, ona se istodobno nezabunivo nudi kao "manje nego", a ne "više nego". Htjela bih također istaknuti da se ta "manje nego stvarna" simulacija ne pozicionira kao "manje nego stvarna" kako bi bilo koga uvjerila da ono što ona nije (adekvatno simulirala) zapravo jest stvarno. Naprotiv, kolaž simulira stvari na "manje nego" način upravo stoga kako bi se iznjela na vidjelo neautentičnost ili nedosežnost same ("adekvatno") simulirane slike.

Himerična, mašinstička, osakaćena, umnogostručena i proširena stvorenja koja nastanjuju stranice mojih kolaža na njima stoje kao činjenice, time što nema načina ili procesa koji bi ih – čak na razini projekcije, mašte ili hipoteze – oslobodili njihove nevolje. Ta stvorenja su fiksirana na slici, fiksirana kao slike, za razliku od figura na fotografijama iz čijih nevolja

07 Crimp, "The Photographic Activity of Postmodernism," 207.

08 Curtis Bowman, "Heidegger, the Uncanny, and Jacques Tournier's Horror Films," u *Dark Thoughts: Philosophic Reflections on Cinematic Horror*, ur. Steven Jay Schneider i Daniel Shaw (Lanham, Maryland and Oxford: The Scarecrow Press Inc., 2003), 72.

09 Fogle, *The Last Picture Show*, 17.

možemo barem zamisliti neki izlaz. Nagovještaj mogućeg povratka na stanje normalnosti opstaje u fotografiji upravo zbog njene povezanosti sa stvarnim, zbiljskim tijelom i stvarnim, zbiljskim događajem – pa čak i ako je jasno da je taj događaj neautentičan, insceniran ili fikcionalan. Pretpostavljamo da ako je tijelo uspjelo nešto izvesti, iz istog će se uspjeti i izvući. Suprotno tome, u kolažu, fizički nemoguće umnožavanje tijela/dijelova, rezanje tijela/dijelova, stapanje tijela i predmeta, brkanje proporcija i razmjera, izokretanje ili pomutnja odnosa figure i pozadine, prednjeg i stražnjeg, gornjeg i donjeg, redom su bespovratni – kada su jednom zalijepljeni, pričvršćeni ili prišiveni (kao što je to slučaj u radu *Doubles Stitched (Dvojnici Vezani)*) na svoje mjesto, od postavljenog više nema povratka, osim da se pritom uništi slika. Tijelu ili štoviše slici nema povratka na neko fiksno stanovište “kako je to bilo prije”. Tijelo, predmeti i prostor/površina stranice mahom su zarobljeni u trajnom stanju dislokacije.

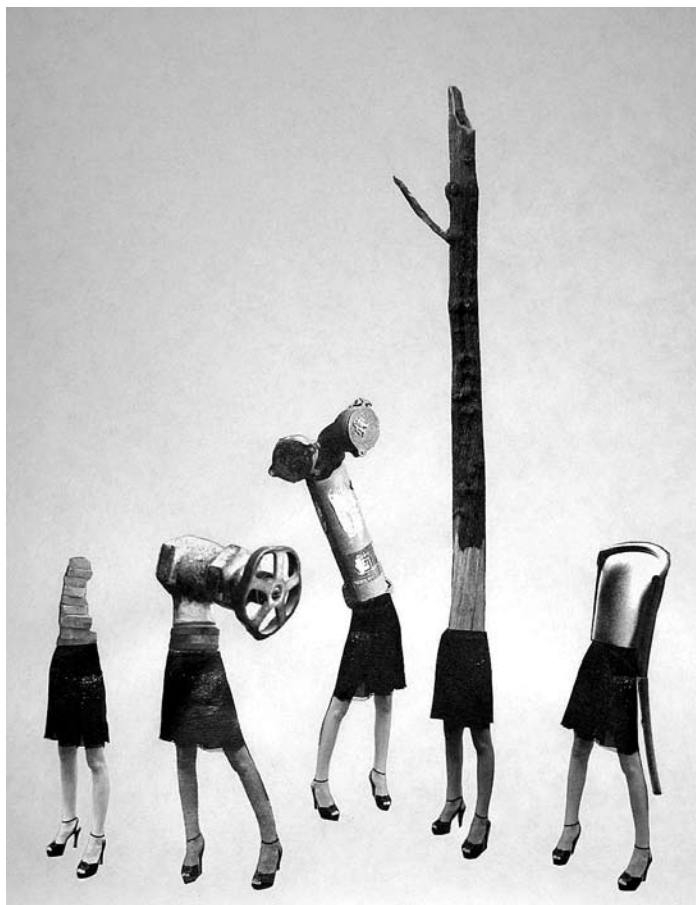
S tim u vidu mogli bismo reći da radovi na papiru ne prikazuju stvari, već ih naprotiv *stvaraju* ili *insceniraju*.¹⁰ Slika u kolažu nije ‘kao nešto’; ona ‘jest nešto’ i nadalje, ona ‘proizvodi nešto.’

Dostizati, posrnuti: fotografija i kolaž, i življeno iskustvo

Vraćajući se ponovo na moje fotografije, mogli bismo reći da zbog njihove neposredne blizine živućem događaju, one – barem na jednoj razini – insceniraju istraživanje aktivnosti i djelovanja, te istraživanje reprezentacijskih mogućnosti tijela u prostoru. Nasuprot tome, kolaž inscenira istraživanje izričito reprezentacijskih mogućnosti slike, to jest konkretno mogućnosti slike tijela. Odnosno, postavim li to malo drukčije – u fotografijama ja istražujem proces izglobljavanja (rašćljanjenja) figure prikazujući aktivnosti kojima tijelo na određene načine ulazi u interakciju s prostorima i predmetima. Budući da ne koristim Photoshop kako bih izvršila promjene na tijelu, već sam naprotiv zaokupljena time što se može učiniti improvizacijom, pokušajima i pogreškama, itd., tijelo se prema tome u mojim radovima pojavljuje isječeno, isprekidano, obezglavljeno ili na neki drugi način rastavljeno ili narušeno kao rezultat kadriranja, prostornih odnosa, igre perspektiva, optičkih efekata, itd. Primjerice, u radu *Searching (Traženje)* tijelo se pojavljuje “odrubljene glave”, ali u stvari glava figure je gurnuta u cijev / kantu / živicu. A u seriji fotografija *Obstructed (Opstruirano)* tijelo je zakriveno stupom, a odvojena sjena koja naoko “ne pripada” prikazanom tijelu je iluzija nastala kombinacijom pozicije kamere na određenom mjestu i igrom svjetla u prostoru. Koliko god groteskne ili uznemirujuće te slike bile, efekt proizveden u njima se uvijek može “objasniti” jednostavnim, nenasilnim sredstvima. Radeći fotografski, tijelo naprosto nije moguće razlomiti više no što je to učinjeno u seriji *Obstructed*. S druge strane, u kolažu se događa manje-više isti proces rastavljanja slike tijela, ali ovdje ga mogu odvesti dalje zbog slobode koju mi nudi medij. Tijelo se tu može raščlaniti i destabilizirati na puno drastičnije načine: poderati i osakatiti, odsjeći i isjeckati, presložiti i spojiti s drugim predmetima, izobličiti u pogledu razmjera i proporcija, umnožiti, prekrižiti. Nasilje u kolažu može se aktivirati na vrlo doslovan način jer geste rezanja i sakaćenja nisu samo prizvane ili simulirane kao što je to slučaj u fotografijama, već su provedene u djelo na opipljiv, izravan način – škarama i skalpelom.

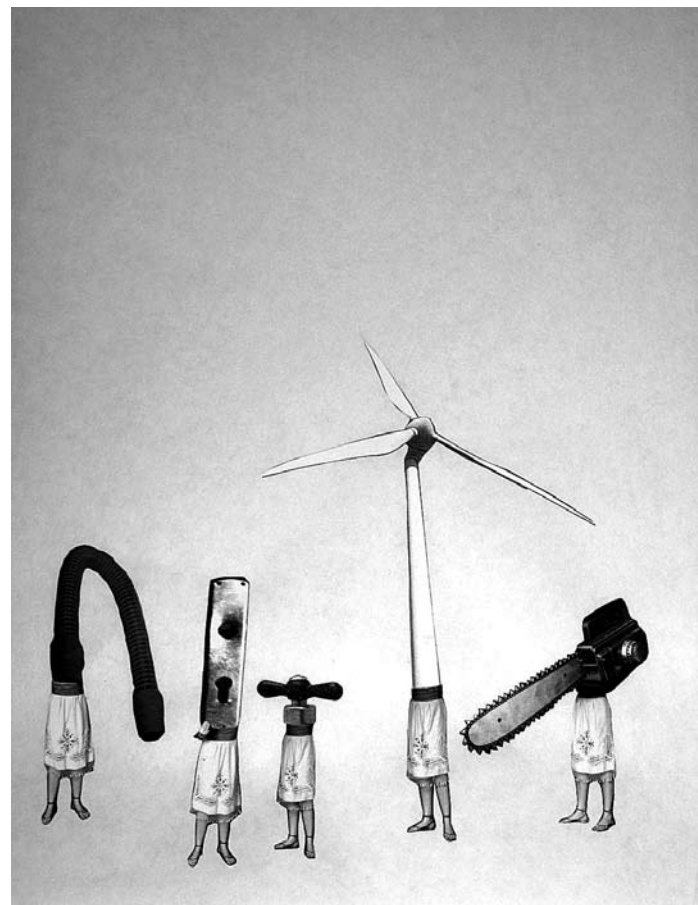
Budući da je jasno da je u fotografijama tijelo rastavljeno jer je na djelu optička iluzija, ti radovi pozivaju na pitanje: “Gdje je ostatak?” – ne u

¹⁰ Koerner, “Bosch’s Equipment,” 57.



Vlatka Horvat, *Hibridi (05), (07)*, 2008., kolaž na papiru, ljubaznošću autorice.

Vlatka Horvat, *Hybrids (05), (07)*, 2008. Collage on paper. Images courtesy the artist.



psihološkom, već u vizualnom smislu, kao u pitanju: "Kamo je (sa slike) nestao ostatak tijela?" ili pak, "Kako si to izvela?". Ostaje dojam da je tijelo tu negdje, iako ga foto aparat ne vidi. Suprotno tome, u kolažu slika tijela nikada nije postojala kao "cjelovita"-no-zakrivena – ona je oduvijek *de facto* bila isječak. U kolažu, čak i slika koja nije rasječena na komadiće odaje stanovitu brutalnost. Nasilje, nebriga i nemarnost inherentni su tekstualnim i vizualnim kvalitetama tog medija – njegovoj provizornoj estetici "kućne radinosti", njegovom sadržavanju i rekontekstualizaciji degradiranih ili prisvojenih slika. Slika tijela može slučajno izgubiti uho, ili petu, ili rub ruke. Nasilje je prisutno u samom činu razdvajanja slike – bilo koje slike – od njene pozadine, njenog uklanjanja sa stranice. Budući da je površina kolažirane slike rezultat igre među više slojeva prednjih planova i pozadina, te da je ovisna o relacijskoj dinamici čina percepcije, u njoj je nemoguće razlučiti gdje jedna stvar završava, a druga počinje, gdje bi mogli biti "rubovi" između predmeta ili figure i pozadine, a prema tome također nemoguće odrediti i "cjelovitost" bilo koje slike ili figure koju se uklanja iz šire slike.

Što se tiče posljedica koje gornja opažanja donose po gledatelja, postoji razlika između toga kako čitamo figuru, čiji su dijelovi možda zaklonjeni predmetima ili krajolikom, no čija slika i dalje zadržava vezu s tobožnjom cjelovitošću ili stvarnošću tijela (izvođača), i toga kako čitamo ili konstruiramo "figuru" koja nije, niti je ikada bila, prikazana kao "cijela", "autentična" ili "izvorna". U fotografskom radu slika tijela i dalje manje-više uspijeva prizvati "tijelo-kakvo-poznajemo" stoga što fotografija zadržava izravnu povezanost s događajem koji je proizveo reprezentaciju. Kada gledamo fotografije svjesni smo – barem u određenoj mjeri – prisutne-aliskrivene "cijele" figure, pri čemu pretpostavljamo da je njen ostatak tu negdje,

iza stupa primjerice, ili u kanti, ili u kutiji, ili pod kaputom. S druge strane, ono što nazivamo "figurom" u kolažu uvijek će biti i ostati sklop dijelova, skup fragmenata, kopija, reprodukcija, amalgam ostataka – uvijek će ukazivati na svoj status propozicije. Kada čitamo tako prikazanu figuru, mi "stvaramo nekog" (ili nešto!) na način na koji je taj netko ili nešto prethodno bio "stvoren" samo u reprezentaciji.

Iz rasprave o mom prelasku s fotografije na kolaž, moglo bi uslijediti pitanje: Zašto me *Obstructed* nije preusmjerio na Photoshop? Zašto, naprotiv, preći na kolaž? Iako bi primjenom Photoshopa svakako bilo moguće izvršiti iste takve postupke nad slikom tijela kakve je moguće izvršiti kolažiranjem (i štošta još drugo!), ključan aspekt kolaža koji ga dijeli od Photoshopa – i koji je upravo ono što me privuklo kolažu – jest taj da kolaž *ponosno ističe* svoju nerealističku intervenciju. Kolaž nije iluzionistički kako to Photoshop često biva i ne nastoji zavarati, uvjeriti ili izmanipulirati gledatelja da povjeruje kako gleda nešto drugo od onoga što zapravo gleda – a gleda intervenciju na slici. Za razliku od Photoshopa, kolaž svoj "razderao sam svijet" odnos ističe jasno i glasno. Mogli bismo reći da kolaž priznaje svoj čin jer mu namjere jasno pišu na licu. Destruktivno i zastrašujuće preokretanje vizualnog poretka u kolažu, koje se ovdje manifestira na posve drukčiji način nego li u Photoshopu, proizvodi snažan osjećaj moći djelovanja. Postupci u kolažu su očigledni, samosvjesni nedostatnosti reprezentacije koju taj medij ne samo da spremno priznaje, već glasno podcrtava.

Kolaž ne samo da otvoreno demonstrira svoju moć djelovanja time što konfrontacijski ističe svoje intervencije na slici, te demonstrira svoj status siromašne-i-degradirane "slike slika, reprezentacije reprezentacija",¹¹ već njegovi postupci također podrazumijevaju jednu drugu razinu investiranosti, ili ranjivosti, od one koju proizvodi fotografija. U procesu rada na fotografskim serijama upotrebljava se, ili zapošljava, tijelo – s njime se "upravlja", stavlja ga se na njegovo mjesto. U tom procesu nešto se riskira, postavlja kao ulog – osjećaj da izvodačica samu sebe izlaže. Kod kolaža pak, naprotiv, pretpostavljamo da je netko sjedio za stolom sa škarama u rukama i rezao, rezao – netko je primijenio moć, igrao se boga.

Da uokvirim ovu diskusiju u kontekstu učinka mog vlastitog djelovanja – kada realiziram inscenirane fotografije ja se na naki način izlažem: guram se u prostore koji su često premali da bi moje tijelo u njih stalo, pakiram se u kojekakve kontejnere i smotuljke; visim sa stabala, prečki golova i ljestava; zaranjam glavom u stogove sjena, otvore u kantama i cijevima. Te aktivnosti dobivaju dodatni element nelagode, srama i krhkosti ako uzmemo u obzir da su ti nezgrapni poduhvati najčešće uprizoreni na javnim mjestima. Za razliku od toga, kada radim u kolažu, donosim odluke s distance i hitro ih provodim u djelo nad nesretnim papirnatim avatarom moga tijela. U tom procesu ima nečeg okrutnijeg ili barem surovijeg, manje suptilnog, što ga čini više konfrontacijskim i uznemirujućim. Zbog dvostruke distance od stvarnog tijela-koje-nešto-izvodi i "avatarskog karaktera" slike – njene reprezentacijske očiglednosti – nad slikom je moguće izvesti stvari koje nikada ne bi bilo moguće izvesti s tijelom ili nad tijelom. Sliku se uvijek može izložiti poniženjima koje bismo sami radije izbjegli. Sukladno tome, u fotografijama implicitno postoji (mora postojati) određena razina brige, obzira prema tijelu, a koja je prisutna upravo zato što fotografija priziva stvarno tijelo koje je

¹¹ Koerner, "Bosch's Equipment," 57.

Vlatka Horvat, *Opstruirano (I)*
(detail), 2007., c-printovi (set od
3), ljubaznošću autorice.

Vlatka Horvat, *Obstructed (I)*
(detail), 2007. C-Prints (a set of 3).
Image courtesy the artist.



korišteno kao instrument ili sredstvo, kao materijal u proizvodnji slika. Kolaž ne sadrži tu brigu za tijelo – i ona nije ni potrebna, već sadrži dozu šarlatanstva i ishitrenosti. Činjenica da se sastoji od fotografija fotografija, degradiranih reprintova ili loših kopija kolažu daje određenu kvalitetu jednokratne uporabljivosti; činjenice da je napravljen od običnog papira znači da ga možete poderati; činjenica da je tek *slika* tijela znači da ga možete izrezati na komadiće.

Kada govorimo o tome kako se tijelo tretira u mom radu, ja uvijek simultano koristim dva različita tipa postupaka: s jedne strane rezanje / sječenje / otkidanje, a s druge strane rekombiniranje / umnažanje / rekonfiguriranje. Svaka od tih metoda povlači za sobom vrlo različit niz opcija naspram onog što gledamo. S tim na umu, predložila bih da koliko god tijelo i

Vlatka Horvat, *Jedan na jedan: drvo*, 2008., c-print, ljubaznošću autorice.

Vlatka Horvat, *One on One: Tree*, 2008. C-Print. Image courtesy the artist.



fizički svijet u mom radu bivaju postavljeni kao lokaliteti zablude, urušavanja, neuspjeha, fragmentacije, opsesivnosti – kao što je to slučaj u radu pod naslovom *To Nothing (Do ničeg)*, koji prikazuje postupno i sustavno uklanjanje jednog po jednog dijela tijela dok sve dok na kraju ne ostane ništa – istodobno tijelo i fizički svijet su prizvani kao lokaliteti popravka, obnove, otpora, fantazije, mogućnosti, igre, imaginacije – kao u radu *Body Chair (Charts) (Tijelo Stolica (Mapa))*, koji polazi od iste početne slike kao *To Nothing* i koristi manje-više istu vizualnu ekonomiju, samo što ovdje logika uklanjanja dijelova tijela dobiva dodatni postupak zamjene uklonjenih dijelova tijela dijelovima stolice, što dovodi do posve drukčijeg ishoda. Proces usporedne primjene tih naizgled kontradiktornih propozicija (odsjećanja te spajanja, uklanjanja te dodavanja) dovodi do destabilizacije samih kategorija razlomljenog / cjelovitog, nestabilnog / trajnog, nepovratnog / nezaključanog, a istodobno narušava i čvrsto određene granice koje tobože dijele ljudsko od neljudskog, stvarno od nestvarnog, živo od neživog.

Još jedno pa još jedno: serijalnost i ponavljanje, načini i verzije

Većina mojih radova u fotografiji i kolažu manifestira se u serijalnom obliku, kao svojevrsni katalozi mnogostrukih verzija iste stvari, kao primjeri, liste mogućih načina da se izvede ista stvar. Unutar tih okvira, pojedinačni elementi u svakoj seriji manifestiraju se kao višestruke iteracije propozicije "što ako", kao demonstracije potencijalnih interakcija, a ne kao dokumentacija *bona fide* susreta. U kontekstu serije svaka slika, ili verzija, funkcionira kao "još jedan način", "još jedan primjer", "još jedan slučaj", "još jedan pokušaj" – dok niti jednoj nije dan status finalne, fiksne ili "dovršene" varijante.

Sagledano iz perspektive serije, možemo reći da ti kolaži uprizoruju mogućnost da se nešto može provesti u djelo, dok istodobno potvrđuju da

Vlatka Horvat, *Obrubljena (figura)*
III, 2011., rad na papiru,
ljubaznošću autorice.

Vlatka Horvat, *Out Lined (Figure)*
III, 2011. Work on paper. Image
courtesy the artist.



konačna reprezentacija takvih činova nije moguća – moguće su samo re-prezentacije. Čini mi se da taj učinak ostavljaju i fotografije temeljene na izvedbi, ali da je u kolažu taj učinak posebno efektivan. Ranije sam ustvrdila da moji kolaži funkcioniraju kao eklatantne činjenične propozicije, kao nerazrješivi i u mnogo pogleda surovi iskazi. Premda i dalje smatram da i u postupcima kolaža i u objektnoj naravi njihovih iteracija postoji nasilnost i grubost, kada se ti grubi i nasilni postupci izvode iznova i iznova, stvarajući *serije* eklatantnih propozicija, mislim da se u tom procesu – opetovanog i, zapravo, proizvoljnog – rezanja i spajanja X uz Y – stvara određeni osjećaj krhkosti. Provizornost koja svjedoči o improviziranom nizu rješenja, o procesu “snalaženja”, koji ne bi mogao proizvesti nikakvu drugu sliku ili propoziciju osim one koja je naglašeno privremena.

U tom smislu, kada kolažirana slika, kao što je to primjerice slučaj u radu *Hybrids (Hibridi)*, kaže: “Nataknila sam prozor na glavu”, i zatim nastavi: “Nataknila sam kotač na glavu”, i zatim: “Nataknila sam slavinu na glavu”, svaka ta nova tvrdnja sve više i više sugerira mogućnost da su se taj prozor, ili



Vlatka Horvat: Rad dijelova (detalj), 2007., kolaž na papiru (set of 6), ljubaznošću autorice.

Vlatka Horvat, Parts Work (detail), 2007. Collage on paper (a set of 6). Images courtesy the artist.

taj kotač, ili ta slavina mogli nataknuti negdje drugdje, ili pak da su taj prozor, kotač ili slavina mogli biti cigla, televizor ili čekić. Na jednoj razni, arbitrarnost i postupak nizanja bude osjećaj mogućnosti i multipliciteta, jer svaki sklop predmeta priziva dostupnost drugih mogućih načina kako se to moglo izvesti, govori o drugim podjednako čudnim i neobjašnjivim kombinacijama koje bi mogle postojati. Na drugoj razini, očigledna proizvoljnost odluka na osnovi kojih su stvari spojene jedne s drugima ukazuje na neku vrstu neobzira, koji je – kao što smo prethodno ustvrdili – izvor nasilja u kolažu. Međutim, iz moje perspektive, taj je neobzir također izvor i osjećaja tuge ili pak krhkosti – ne samo krhkosti samih ponuđenih propozicija, već i krhkosti čina opetovanog provođenja postupka koji inzistira na svojoj brutalnosti.

Rekla bih da u susretu gledatelja s kolažem – sa svakim kolažem zapravo – postoji element šoka. Ali po mom mišljenju ta reakcija nastaje “u dva dijela”, kao rezultat dvaju odvojenih momenata spoznaje. Prvo, gledateljeva spoznaja da je tijelo izgobljeno ili rascijepjeno i onda presloženo – neočekivano suočavanje sa specifičnom intervencijom, te šok (a možda i užitak) prouzrokovan realizacijom da je netko učinio to, pomislio to, predložio to; te drugo, gledateljevo prepoznavanje proizvoljnosti intervencije – sve snažniji osjećaj, koji raste kako gledatelj napreduje kroz niz slika, da se preslagivanje tijela moglo provesti na bezbroj drugih načina. Prva od tih spoznaja: “tijelo je rastavljeno i presloženo” – stvara relativno blagi osjećaj nelagode – upravo stoga što se kroz seriju isti postupak uvijek iznova provodi nad slikom tijela, te ponavljanjem taj specifični postupak postaje normaliziran – postaje *de facto* stanje koje djeluje u svijetu te serije. Ali druga spoznaja – koja proizlazi iz osjećaja beskonačnosti mogućih načina i alternativnih postupaka rastavljanja tijela, kao i iz osjećaja proizvoljnosti tih brojnih alternativnih varijanti – jest ta koja potencijalno može izazvati izraženiju reakciju zaprepaštenosti i užasnuća. Možda možemo reći da stvoreni učinak ovdje ne potječe nužno od onoga što vidimo ili što je prikazano u djelu, već od osjećaja koje ono stvara, osjećaja da postoji nešto što nije prikazano, što se nije ni moglo prikazati, ali što svejedno vrebalo kao mogućnost.

Kakve bi posljedice taj osjećaj proizvoljnosti i nizanja mogućnosti mogao imati po gledatelja? Mogli bismo reći da radovi time sugeriraju da se svijet može pre-rasporediti i provodeći jedno drsko pre-raspoređivanje za drugim, ukazuju na zastrašujuću mogućnost da su i druge – nepredstavljive, a možda i nezamislive – varijante pre-uređivanja svijeta, ne samo izvedive,

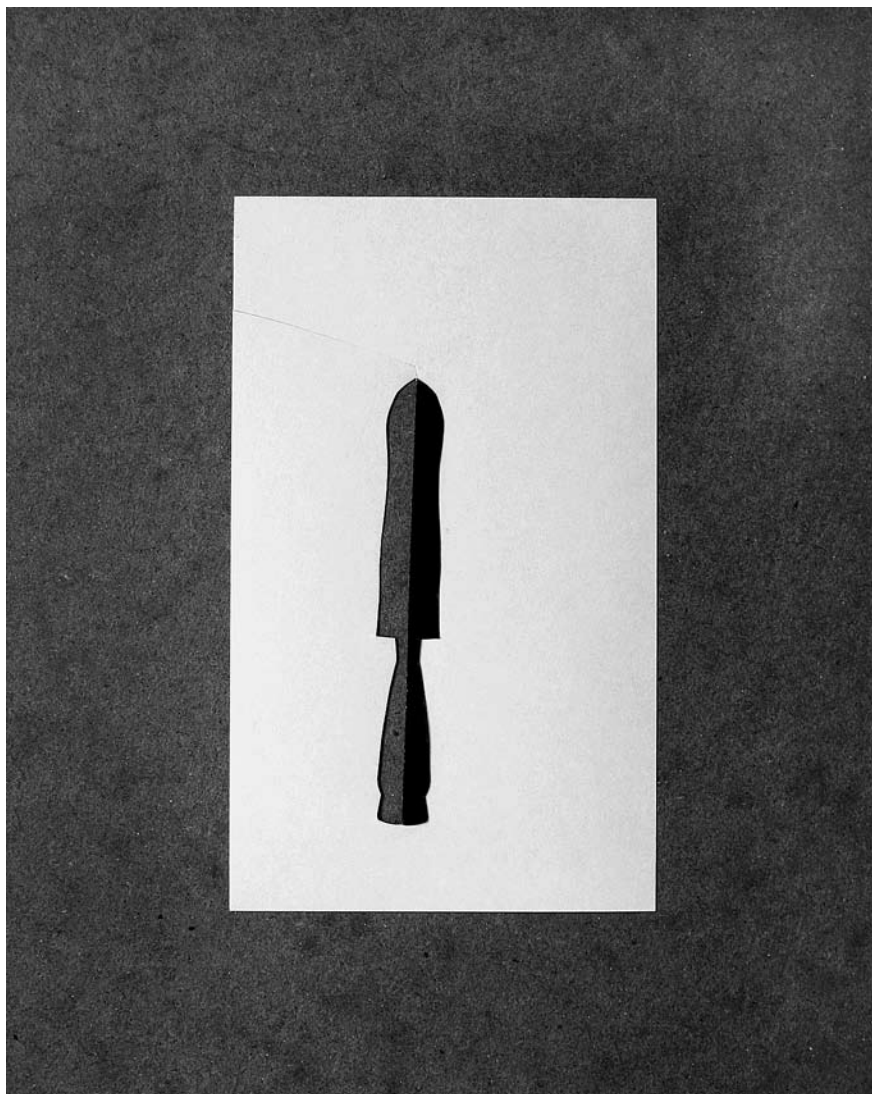


već možda čak i neizbježne. Možda bismo mogli reći da ponavljanje tog naglašenog postupka nagovještava da kad jednom započnemo raskidati svijet, kad jednom započnemo raditi rezove na papiru, zamjenjivati glave grmljem, rastavljati stvari i uklanjati stvari – da više nije moguće stati. Da je rastavljanje svijeta, rastavljanje smisla, pojava, rastavljanje *bilo čega* – beskonačno i nepopustljivo: raspoloživost beskonačnih permutacija i mogućnosti proizvodi jedan nezaustavljiv zamah. Da budem jasna – ne predlažem da mogućnosti koje sam ovdje navela nužno treba uzeti kao jednoznačno distopijske znakove, jer po mom mišljenju spoznaja o beskonačnim i nezaustavljivim mogućnostima preslagivanja i promjene nosi sa sobom i osjećaj uzbuđenja i osjećaj jeze. Primjere koje sam gore navela možemo sagledati kao primjenjive na različite kontekste društvenog, kulturnog i političkog djelovanja – revolucije i pobune, promjene političkih sistema i društvenog poretka, znanstvene, tehnološke, medicinske i druge oblike eksperimentiranja i interveniranja, pogotovo u tijelo i životne oblike – sve redom kompleksne i zapletene pokrete / prakse / dinamike, s nizom popratnih spornih i gorućih pitanja i posljedica.

Možda sve to želi reći da kolaži insceniraju privremen, smeten čin rezanja / spajanja / preustrojanja / sudaranja dijelova i objekata, slika, ravni i površina, te predstavljaju njihove "rezultate" ili nastale propozicije prvo kao "činjenice" – žena čija je glava prometni znak jednosmjerne ulice, ili čija je glava jedna od njenih vlastitih ruku, ili čija je glava sama "stvar"; a drugo kao kakvu paradirajuću izvedbu – rez, rascijep koji otvara multiplikaciju mogućnosti. U kolažima ima nečeg grotesknog i možda pretjerano plodnog, što mislim da nije prisutno u fotografiji do iste mjere. Osobno, kad gledam radove na papiru, pogotovo seriju *Anatomies (Anatomije)*, u meni se stvara neka nedokučiva tenzija koja proizlazi i iz pretjerano plodnog procesa umnožavanja i iz neprestanog ponavljanja tog umnožavanja – tenzija između osjećaja zadovoljstva i osjećaja jezovite mogućnosti. Ima nečeg uzbuđujućeg i fascinantnog, ali istodobno groznog i zastrašujućeg u tom umnožavanju ruku i nogu, u beskonačnosti opcija koje su naznačene ali ne i iscrpljene, te u nagovještaju naizgled beskrajnih mogućnosti tjelesne transformacije: ljepota, razigranost, plodnost, život i strahota svega toga – mobilizirani istovremeno.

Bibliografija

- Adamowicz, Elza. *Surrealist Collage in Text and Image: Dissecting the Exquisite Corpse*. Cambridge: Cambridge University Press, 1998.
- Bowman, Curtis. "Heidegger, the Uncanny, and Jacques Tournier's Horror Films." U *Dark Thoughts: Philosophic Reflections on Cinematic Horror*, ur. Steven Jay Schneider i Daniel Shaw, 65-83. Lanham, Maryland i Oxford: The Scarecrow Press Inc., 2003.
- Bush, Kate. "The Latest Picture." U *The Last Picture Show: Artists Using Photography 1960-1982*, ur. Douglas Fogle, 262-266. Minneapolis: Walker Art Center, 2004.
- Crimp, Douglas. "The Photographic Activity of Postmodernism." Izvorno izdanje u *October* 15 (zima 1980.): 91-101. Ponovljeno izdanje u *The Last Picture Show: Artists Using Photography 1960-1982*, ur. Douglas Fogle, 204-207. Minneapolis: Walker Art Center, 2004.
- Fogle, Douglas, ur. *The Last Picture Show: Artists Using Photography 1960-1982*. Minneapolis: Walker Art Center, 2004.
- Koerner, Joseph Leo. "Bosch's Equipment." U *Things That Talk: Object Lessons from Art and Science*, ur. Lorraine Daston, 27-65. New York: Zone Books, 2004.
- Merleau-Ponty, Maurice. *Phenomenology of Perception*, prev. Colin Smith. New York and London: Routledge, 2002.
- Mitchell, W.J. Thomas. *What Do Pictures Want?: The Lives and Loves of Images*. Chicago: University of Chicago Press, 2005.
- Phillips, Adam. "Looking at Obstacles." U *On Kissing, Tickling and Being Bored: Psychoanalytic Essays on the Unexamined Life*, 79-92. Cambridge, Massachusetts: Harvard University Press, 1994.
- Rovner, Michal i John Tusa. BBC Radio 3 intervju. Tanskript dostupan na: http://www.bbc.co.uk/radio3/johntusainterview/rovner_transcript.shtml (posjećeno 13. rujna, 2006.).
- Townsend, Chris. *Francesca Woodman: Scattered in Space and Time*. London: Phaidon Press, 2006.



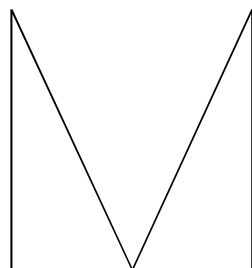
Vlatka Horvat, *Nastaviti (zaobilazno) (II)* (detalj), 2010, kolaž na arhivskom kartonu za uveze (komplet od 10), ljubaznošću autorice.

Vlatka Horvat, *To Go On (Around) (II)* (detalj), 2010. Collage mounted on archival book binding board (a set of 10). Image courtesy the artist.

Mergers, Removals, Evacuations:

Reordering and Reconstituting Image in Collage

Vlatka Horvat



01 Chris Townsend describes a set of images that Francesca Woodman took of a professional model employed at RISD while she was a student there. On one of the portraits, titled *Charlie the Model #1*, she wrote: "Charlie has been a model at R.I.S.D. for 19 years, I guess he knows a lot about being flattened to fit the paper." Another image from the same series, *Charlie the Model #4*, in which the model is shown holding a big sheet of white paper next to his naked body, is accompanied by Woodman's note that says, "There is the paper and then there is the person." In Chris Townsend, *Francesca Woodman: Scattered in Space and Time* (London: Phaidon Press, 2006), 24.

y work across different media – performance, video, photography, collage, sculpture, and installation – often deals with the precarious relationship between a human body and a set of objects, space, landscape or built environment. In this paper I will zoom in on a very small and specific area of the work, focusing on the dissolution and

discombobulation of the figure as it is enacted and performed in my image-based collage works, discussing how collage perform this disassembly, and re-assembly, of body-as-object / body-as-image differently than the photographic works.

In broad terms, my work largely tends to revolve around the problem of embodying and capturing or representing various kinds of contradictory experiences: inconsistent and impossible strivings, irresolvable conflicts of intention and desire, uneasy or dysfunctional relational dynamics between bodies, objects and space.... Or to put it differently, the work tries to find ways to speak of various kinds of failures, stucknesses and excesses, of a general "too-muchness" of experience, especially in relation to 2-D modes of representation, which have to squeeze and compress lived experience with all of its complexities and contradictions and make them "fit the paper?"⁰¹

Time and again, one of the central concerns of mine in regards to the body is the problem of presence – from quite concrete, specific questions of how body occupies space, how it relates to other objects, how it negotiates

being there,... all the way to the wider, more abstracted questions of having a body in the first place and making sense of its physical nature, its objecthood, its limits and possibilities. The body in my work always appears fragmented or altered, depicted in various stages of being discombobulated or multiplied, partly or entirely evacuated from the staging area of the image, or caught in some form of transformation – either in the midst of transformation; or on its brink, or in its aftermath.

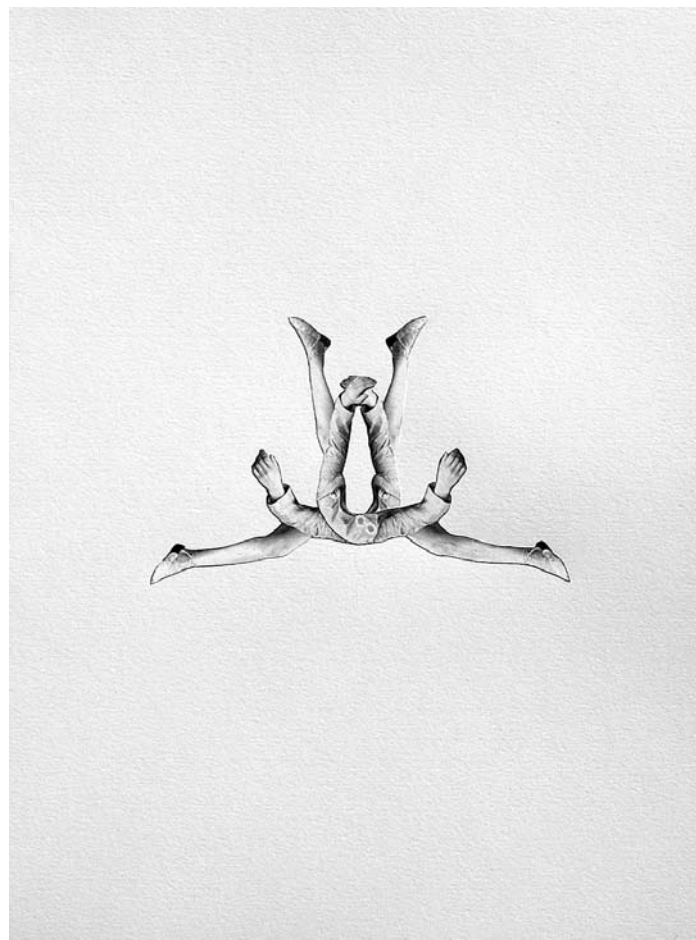
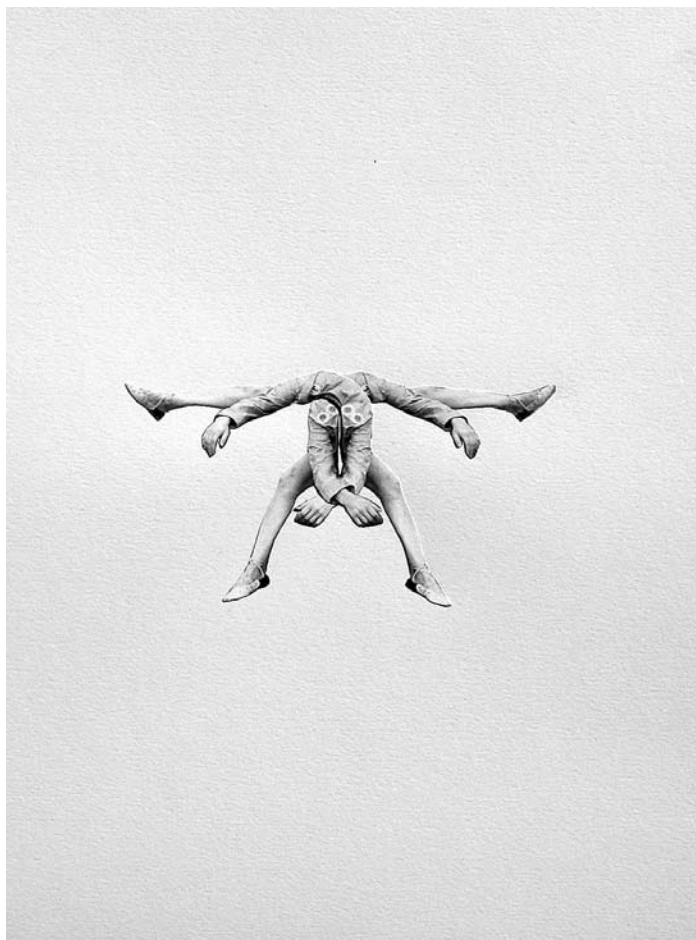
Second Life: Reuse and Recycling

I turned to collage when in my process of working with video and photography, I felt I was coming up against certain restrictions in regards to the body. Working in a way that is performance based, the range of possibilities for what you can deal with in photography, is always going to be bound by what an actual body in actual space can do. Consequently, what can be represented in photography is limited by what is possible for the body to enact, and more so – what a *particular* body (my own) is able to enact. In collage the category of “what is possible” is ripped open because what can be shown is not restricted by what a body can do, or by the limitations of time and space and the laws of physics. As a form, collage offers a kind of freedom that photography cannot provide. So my works on paper initially emerged from a practical problem of trying to get around the limitations of the body as a physical object.

For *Hybrids*, one of my earliest collage works, I re-used fragments of the body from my existing photographic projects and combined them with images of objects and elements of the built space, resulting in representations of amalgamated creatures. All my subsequent image-based collage works⁰² essentially employ the same approach – using reprints, photocopies, cut-outs of parts of my photographic images. Rather than drawing from the vast and inexhaustible sea of images we are surrounded with in the culture, I chose early on to limit the universe of source material at my disposal by only mining the pool of images I had taken myself. Almost always, these images have had a prior life (as photographic images or videos), though some of them are outtakes, selections that didn’t “make the cut” the first time. In a way, this working method and the self-imposed restriction of what resources are available can be seen as a form of deliberate exercise in restraint, working with a limited economy of means, and at the same time, as a programmatic performance of self-recycling.

By starting with something that is already a representation and then degrading it further (often printing out photographs at low resolution and then photocopying them), the works on paper – broadly speaking – draw attention to the very inadequacy of representation in translating lived experience into image. The image in collage confronts you with a different set of questions than the figurative photographic image proper: it is no longer about “what the image is” (document of time past, trace or a residue of an event, an index of something live), but about “what it can get at.” The investigation gets explicitly framed as an investigation into possibilities and limitations of representation; of what can be shown, what can be known, what can be known about the body and through the body. Concretely, the investigation shifts away from testing and mapping out the possibilities and limitation of action and encounter between body and space, towards teasing out the possibilities of performance *of* and *in* image itself.

⁰²I’m making this distinction here as a growing body of my recent work includes collages that are text based or that re-work the blank pieces of paper, which don’t contain any images or text.



Vlatka Horvat, *Anatomies (03)*, (05), 2008. Collage on paper. Images courtesy the artist.

Vlatka Horvat, *Anatomije (03)*, (05), 2008., kolaž na papiru, ljubaznošću autorice.

Some Bits: Collision and Violence of Collage

Broadly speaking, collage, by its very virtue of merging and compositing of multiple images into one, can be said to engender a sense of discord and disagreement. Image rendered in collage will physically – literally that is – embody multiple images of which it consists, so it is always going to be a thing in-between: between (at least) two things, between at least two surfaces, at least two planes. The severed images or image fragments that are the source material for the collage tend to point to the original context from which they had been taken, making palpable their displacement, relocation and the fact of their having been re-contextualised.

Containing elements of images brought from another place or from multiple other places, collage typically functions as a cacophony of references by maintaining a precarious link to these *other* places and their sets of associations: associations offered by the originating images themselves, associations produced by the fact of the original image's displacement and severing, and associations conjured by the amalgamation itself. Image produced by collage is a bit of one thing and a bit of another, but none fully or completely. Or else, it is a "new" thing altogether, composed of severed elements of existing things. Steaming from, and pointing to, several places at once, the collage presents itself as a fitting form for an investigation of states of in-betweenness – of incomprehensible and irresolvable conditions, feelings, impulses, strivings – the representation of which, as I said at the start, has been one of ongoing and central concerns in my practice.

When trying to represent such experiences – strained presence, multiple and conflicting desire, doubt, stuckness – a mode of representation further detached from lived experience then seems to me to be *better* suited, paradoxically perhaps, to speak about those experiences, than the mode of representation positioned closer to something lived, i.e. photography. These un-representable aspects of lived experience, as I'm calling them here, are often linked to the problems of materiality of the physical world and, concretely, the problem of the body: body unable to be in two places at once, unable to do something *and* its opposite at the same time, unable to physically contain or be in control of its own impulses, sensations and experiences. At least doubly removed from what we understand as 'life', collage doesn't try to represent *anything* in a direct way – by mirroring, reflecting or simulating what it supposedly sees. Photography, by contrast – even when it tries to acknowledge its own inability to deliver truth, authenticity and evidence of something "real" (as in apparently *staged* photographs for instance) – still to a large degree relies on semblance, appearance or desire for equivalence with that which it depicts. Described by a conceptual artist Douglas Huebler as a "dumb copying device,"⁰³ photography as a medium, with its vocabulary and the tools inherent to it, does not lend itself to rupturing the supposed correlation of what is represented to what can be seen, to exposing the fiction of representation. Collage on the other hand, goes about representation in fundamentally different ways – ways that derive from its very nature as a composite and its basis in merging disparate things together. In collage, "reality is represented as always constructed in representation."⁰⁴

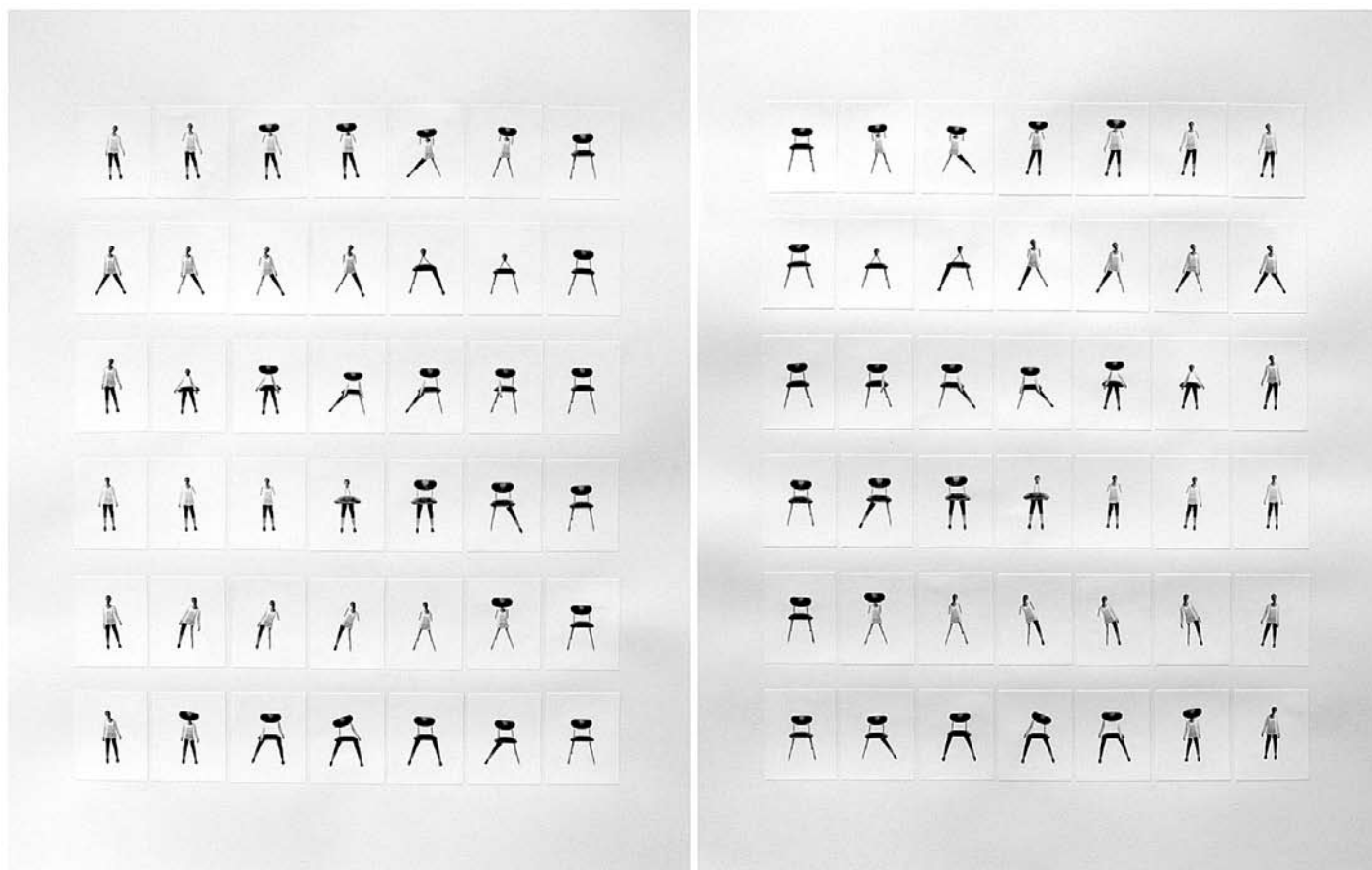
Object rendered in collage form, and collage itself as object, undermines in a very visible and tangible sense a myth of wholeness. Even in its simplest incarnation, as a single cut-out glued onto a paper, collage will always be "one thing on top of another" – a play of multiple foregrounds and backgrounds. The points where one piece protrudes over another, or where two pieces overlap on the surface of the page, or where incisions, cuts, folds, and tears are evident on the surface of a paper can be experienced with both visual and tactile senses. The seams and cuts on its face are discernable as visually perceptible lines where elements and parts can be seen as conjoined or connected – or else, where they appear to have *failed* to connect "properly." These cut lines appear to have a corporeality that can be experienced as tactile experience – even if the sense of touch is only conjured in the mind's eye. Interrupted in multiple places, where one thing crosses another, interspersed with jagged edges of one thing over another, collage is revealed as an uneven, serrated landscape of indentations, furrows and grooves. A territory that does not "come together" in a seamless and happy-to-be-integrated kind of way, but that is instead a busy intersection, a rugged zone where parts compete for space, stomping over one another, and getting stomped on, as layers of assertion on top of assertion are compounded on its plane. There is a roughness to the materiality of collage, a violence that emanates from its coarse physicality and the crowded referential jumble coexisting on its surface. Associations and signs are brought together here from multiple other places, from which they had been violently removed (cut and torn) and glued down to sit together – conjoined, but disjointed.

Literally a collision of parts, faces, surfaces and references, collage both epitomises and summons a state of chaos. "Grounded on excess and composed of irretrievable fragments and hovering signs,"⁰⁵ collage arranges

⁰³ Quoted in Kate Bush, "The Latest Picture," in Fogle, *The Last Picture Show*, 262.

⁰⁴ Bush, "The Latest Picture," 265.

⁰⁵ Elza Adamowicz, *Surrealist Collage in Text and Image: Depicting the Exquisite Corpse* (Cambridge: Cambridge University Press, 1998), back cover copy.



Vlatka Horvat, *Body Chair (Charts)*, 2009., Collage on paper (a set of 2). Images courtesy the artist.

Vlatka Horvat, *Tijelo stolica (mapa)*, 2009. kolaž na papiru (set od 2), ljubaznošću autorice.

disparate elements into a bedlam where unrest and disquiet are the order of the day. Even when consisting of cuts only – for instance when a single image has been physically intervened on without being merged or joined with elements of another image – a visible physical intervention of collage will always imply an act of rupture and disruption, or else an act of attempting to fix a rupture / to undo the disruption.

Gestures central to collage as a medium suggest a certain violence: the tearing and the cutting, the re-placing and the re-mixing. Even gluing and sticking, which might in a different economy be associated with care and repair, here take on a kind of a brutality as different “bits” are assigned their place and fixed there, under a forceful insistence that they should stay where they have been put – which often means in a “wrong place” or in an incongruous relationships with other parts they might not have anything in common with. Even at a glance, in a “purely visual” way, collage asserts itself as a kind of confrontation.

The key to reading my move from photography to collage is to take into account that all my source material consists of my own photographs. Some of this material has been used before in other work, i.e. it exists as work; some I might shoot specifically to use in works on paper. Further, all of my works on paper use the same image in multiple incarnations, and many use only a *single* image over and over again as its source material. There is a real reduction in the visual vocabulary affected as a result – a visual poverty borne out of my use of a single image and out of the methods of multiplying it: photocopying or printing on a black-and-white inkjet printer. It could be said that the “full potential” of collage as a medium evoked earlier gets deliberately underutilised in my works on paper – in the sense that there is

no cacophony of references pointing to different contexts, no effort to bring together incongruent fragments from disparate sources. Instead, the foundation of each of my series of collages is a single image depicting the same body, which repeatedly gets copied, doubled, multiplied and re-arranged, creating a discord out of a single source.

Copies: Degraded, Further Removed

Re-photographs, copies, reproductions are all re-presentations of another image, and as such will be imbued with whatever their source image is imbued with also. But because images copied, re-printed and re-represented in my work are *my own* images, there is no need to free them from their one-time references in quite the same way. My own images evoke no other context, apart from the context of my practice. As source images, they are not culturally loaded, or coded, in the same ways as images appropriated from advertising or film are, for instance. Without the burden of other cultural associations to contend with, what is brought to the foreground in my collages are the very gestures the image of the body is being subjected to: the copying, the severing, the alteration, the recombining, the multiplying; as well as the consequences of those gestures, which the images both engender and depict: obliteration, defamiliarising, stripping, displacement.

By being re-photographed or re-printed, the image of the body is in a sense being continually re-cycled and re-employed over and over in the work. Re-photographing, as artist Michal Rovner suggests, functions as a “a strategy of removing something away from its identity, its locality, or specificity.”^{o6} It is worth pointing out that the photographs I re-photograph and reuse as source material for collage tend to *already* depict some gesture of obliteration: hand covering the eyes, objects held in front of the face, something in the way, etc. In that sense, the identity / locality / specificity that Rovner speaks about has already been made blank, anonymous, non-specific the “first” time around – in the photograph proper. The gesture of re-photographing images depicting such gestures then might be understood as adding an additional layer of obliteration. The process of progressive obliteration and degradation of an image further strips an image of the particularities of what it may have referred to in specific terms, turning it into a model of sorts. Comprising parts that are copies, re-photographs or re-prints of other images – less-than-faithful replicas of previous representation – collaged images can only ever function as a degraded and obliterated reduction of something supposedly more “proper.” But because my photographs already point to a particular failure of photography to depict or properly show subjects (since they are hiding in front of the camera when its demand is for them to be exposed), we actually cannot speak of something more “proper.” My collages can then only ever be revealed as an inadequate representation of something already inadequate. A re-photograph clearly acknowledges that it is not trying to copy anything it might think is real; it already knows that such a thing would be impossible. There is a certain mockery of the photographic apparatus inherent in the act of re-photographing and re-printing, in copying what is already a copy. Re-photograph holds a distorting mirror to its (deluded) source version by exposing the inadequacy and the failure of the copy it is copying.

We could perhaps say that the process of copying and re-copying in my work – removal and further removal – operates as a kind of layering (or

^{o6}Michal Rovner and John Tusa, BBC Radio 3 interview, transcript at: http://www.bbc.co.uk/radio3/johntusainterview/rovner_transcript.shtml

Vlatka Horvat, *Doubles Stitched* (o6), 2011. Folded inkjet prints sewn, mounted on archival bookbinding board. Image courtesy the artist.

Vlatka Horvat, *Dvojnici vezani* (o6), 2011., Presavijeni šivani inkjet printovi na arhivskom kartonu za uveze, ljubaznošću autorice.



peeling off) of multiple layers of inauthenticity, “undermin[ing] the appearance of a seamless reality” and disclosing what Douglas Crimp calls the fiction of “the supposed autonomous and unitary self” in order to reveal this fiction as “nothing other than a discontinuous series of representations, copies, fakes.”⁰⁷ In another sense, the accentuating of layers of inauthenticity (and layers of degradation, obliteration) might be seen in terms of framing experience as, “not the real thing,” but as possibility – to evoke Heidegger’s idea of inauthenticity as a fundamental characteristic of being human, framing the notion of human existence as “a scene of possibility.”⁰⁸

A re-representation of inadequate representation, because of its self-awareness of being a copy, is freed from the burden of having to be faithful to a likeness of something purporting to be the “real thing.” As opposed to photography, with its penchant for illusion and its affectation to depict things “as they really are,” or even “as they are really seen” – collage wears its own inadequacy as representation of something “whole,” “authentic” or “real” readily on its face, by flaunting its patches, cuts and sutures, its weathered and degraded appearance, and its austerity and second-rate status as a copy. The less an image tries to be *like* something real, the less it

⁰⁷Crimp, “The Photographic Activity of Postmodernism,” 207.

⁰⁸Curtis Bowman, “Heidegger, the Uncanny, and Jacques Tournier’s Horror Films,” in *Dark Thoughts: Philosophic Reflections on Cinematic Horror*, ed. Steven Jay Schneider and Daniel Shaw (Lanham, Maryland and Oxford: The Scarecrow Press Inc., 2003), 72.



Vlatka Horvat, *Hiding*, 2004.
C-Prints (a set of 10). Images
courtesy the artist.

Vlatka Horvat, *Skrivanje*, c-printovi
(komplet od 10), ljubaznošću
autorice.

concerns itself with the appearances resembling other appearances – that which it puts forward becomes, paradoxically perhaps, plausible as a proposition.

To invoke Baudrillard's notion of simulacrum, "the image no longer corresponds to reality, but becomes a kind of reality in and of itself."⁹⁹ No longer a copy of the real, but a simulation of something which does not – and never has / never can – exist. We can perhaps say that the collage in general functions as a simulation of "something that never was," but because it announces its representational obviousness and the transparency of its gestures, it is simultaneously enacting its own destruction of the simulated image. In my work then, the simulation always seems to be a degraded, rather than an improved, picture of something. So whereas the simulation does present itself as a kind of a factual reality-in-image, it is also unabashedly announcing itself as "less than" rather than "more than." I should point out also that this "less than real" simulation doesn't position itself as "less than real" in order to convince anyone that that which it is *not* (simulating properly) is real by contrast. Quite the contrary – the collage simulates something in a "less than" way so as to expose the inauthenticity or the unattainability of the ("properly") simulated picture itself.

The chimerical, machinistic, severed, multiplied or augmented creatures inhabiting the pages of my collages are offered there as facts, in that there is no negotiation or process that would – even on the level of projection, fantasy or conjecture – release them from their predicament. They are fixed in an image, fixed as images, as opposed to the figure in the photographs, whose predicaments can at least be imagined as having a way out. A hint of possible return to normalcy persists in the photograph precisely because of its connection to an actual body and an actual event – even if that event is understood to be inauthentic, staged or fictional. Presumably, what a body can enact, it can also get out of. In contrast, in collage, the physically impossible multiplication of body/parts, cutting of body/parts, fusion of body and object, distortion of scale, reversal and confusion of figure and ground, front and back, top and bottom are all irreversible – once glued, stuck (or in the case of this work, sewn) in place, the propositions cannot be undone, except by destroying the image in the process. There is no returning the body or indeed the image to some fixed notion of "how it was before". The body, the objects and the space/surface of the page are all locked in a permanent state of dislocation.



In that sense, we could say that the works on paper do not depict things, but rather *make* or *stage* them.¹⁰ Image in collage isn't 'like something;' it 'is something' and furthermore, it 'does something.'

Running Close, Falling Flat: Photography and Collage, and Lived Experience

Looking at my photographs again, I would say that because of their proximity to the live event, my photographs – on one level at least – stage research into action, into representational possibilities of body in space. Collage, on the other hand, stages research explicitly into representational possibilities of *image*, and in particular possibilities of image of the *body*. Or to frame it slightly differently – in the photos, I engage an inquiry into a process of discombobulating the figure by depicting activities in which the body interacts with spaces and objects in it in particular ways. Because I do not use Photoshop to enact changes to the body but focus instead on what can be done using improvisation, trial and error, etc., the effect of the body appearing chopped up, interrupted, decapitated and otherwise dismantled or violated is a result of the framing, spatial relations, play of perspective, optical effects, etc. In *Searching*, for instance, the body appears "decapitated," but in fact the figure's head is inserted in the pipe / bucket / hedge. And in *Obstructed*, the body is obscured by the pillar and the detached shadow which does not "belong" to the body is an illusion produced by the combination of the camera's position in a particular place and the play of light in the space. As grotesque or disconcerting as some of these images may be, the effect produced can always be "explained" in simple, non-violent terms. In photography, you simply cannot break up the body much more than it has been done in *Obstructed*. In collage, on the other hand, the same process of dismantling the image of the body takes place, but I am able to take it further because of the freedom afforded by the medium. The body can here be discombobulated in much more severe ways: torn and severed, cut off and shredded, rearranged and merged with other objects, skewed in terms of scale, multiplied, crossed out. The violence in collage can be employed in quite a literal way as gestures of cutting and severing are not just conjured or simulated the way they are in the photos, but are enacted in a tangible, direct way – with a pair of scissors and an utility knife.

¹⁰ Koerner, "Bosch's Equipment,"

Because it is clear that an optical illusion of the body's dismemberment is operating in the photographs, it is possible for these works to invite the question, "Where is the rest?" – not in a psychological sense, but in a visual sense, as in: "Where (in the image) did the rest of the body go?," or "How did you do this?" There is a sense that the body is there *somewhere* although it is unseen by the camera. In collage by contrast, the image of the body was never "whole" – but – obscured; it is always already a cut-out to begin with. Even image in collage that has not been chopped up into pieces exudes a certain brutality. There is violence, carelessness and recklessness inherent in the textual and visual qualities of the medium – in its provisional homemade aesthetic, in its containment and re-contextualisation of degraded or appropriated images. An image of the body can accidentally lose an ear, or a heel, or a side of an arm. There is a violence in the separation alone, in the act of removal of an image – of *any* image – from the background, from the page. Because a surface of an image is a play between multiple levels of backgrounds and foregrounds, contingent on the relational dynamics of acts of perception, it is impossible to distinguish in an image where one thing ends and another one begins, where the "edges" between object or figure and ground may be, and therefore also impossible to determine the "wholeness" of any image or figure being removed from a larger image.

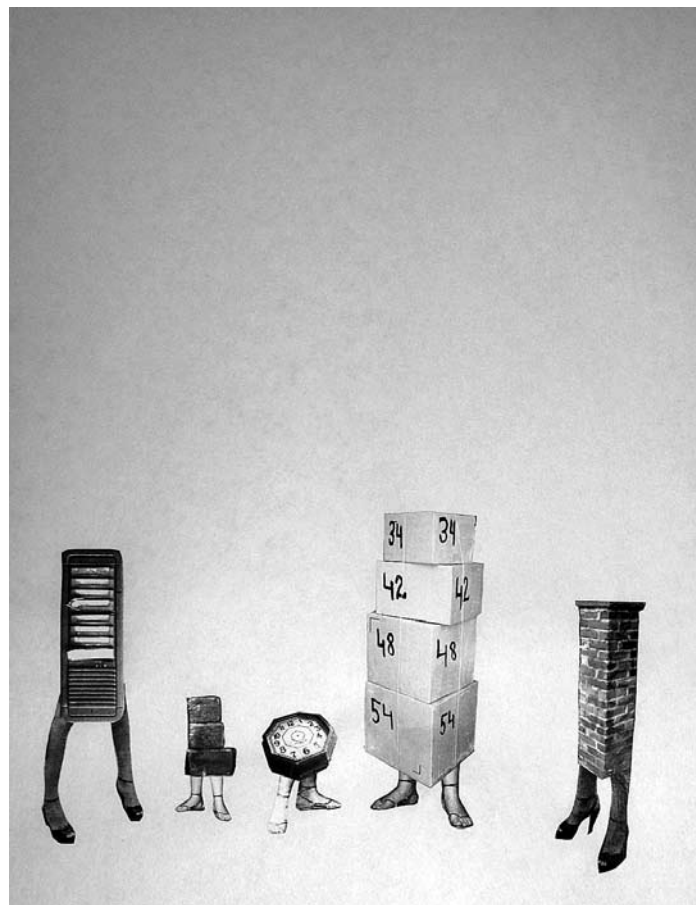
In terms of the consequence the above insights might have for the viewer – there is a difference between how we read a figure, parts of whom have been obscured by objects or landscape, but whose image maintains a connection to the supposed wholeness or realness of the (performer's) body; and how we read or construct a "figure" that is not and never was represented as "whole," or "authentic," or "original." In the photographic work, the image of the body tends to still conjure up a "body-as-we-know-it" because of the direct link a photograph maintains to the event which produced the representation. Looking at the photographs, we are – to some extent at least – aware of the present-but-hidden "whole" figure, in that we presume that the rest of it is *there* somewhere, behind the pillar for instance, or inside the bucket, or in the box, or under the coat. In collage, on the other hand, what we could refer to as the "figure" is always already going to be an arrangement of parts, a set of fragments, a copy, a re-production, a composite of leftovers. It is always going to refer only to its own status as a proposition. When we read the figure thus presented, we are "making someone" (or something!) as it has been "made" previously only in representation.

When examining my move from photography to collage, the following question might emerge from this discussion: Why didn't *Obstructed* send me to Photoshop? Why move to collage instead? Whereas it would certainly be possible to enact the same kinds of gestures upon an image of the body using Photoshop as it is using collage (and much more!), a crucial aspect of collage that sets it apart from Photoshop – and which is what draws me to it – is that collage *flaunts* its unrealistic intervention. It is not illusionistic in the way Photoshop often is and it doesn't strive to deceive, convince or manipulate the viewer into believing that you are looking at something *other* than what you are looking at – that is, an intervention upon an image. Contrary to Photoshop, collage performs its "I tore the world" relation very



Vlatka Horvat, *Hybrids (08), (10)*, 2008. Collage on paper.
Images courtesy the artist

Vlatka Horvat, *Hibridi (08), (10)*, 2008., kolaž na papiru,
ljubaznošću autorice.



loudly. We could say that collage owns up to its act by displaying its intentions on its very face. A strong sense of agency is manifest in collage's destructive or horrid reshuffling of the visual order, which is played out here in a very different way than in Photoshop. There is an obviousness to the gesture in collage, a self-awareness of inadequacy of representation that the medium not only readily acknowledges, but blatantly underscores.

Not only does collage perform its agency by overtly and confrontationally asserting its intervention upon the image, or perform its poor-and-degraded "images of images, representations of representations" status," but its gestures also imply a different level of investment, or vulnerability, than those conjured by photography. In the making of the photographic series, there is a body being employed, being "handled," being put in a place. Something is at stake in that process – a sense of someone putting herself on the line. By contrast, the implication in collage is that someone sat at a table with scissors and enacted a cut after a cut; someone exercised power, played god.

To reframe this point in terms of my own agency – in enacting the photos, I put myself on a line: I squeeze into spaces that are too small for my body; I get packaged in all manner of containers and wraps; I hang off of tress, goal posts and ladders; I dive head-first into piles of hay, openings in buckets and pipes. These enactments garner an added element of unease, embarrassment and vulnerability, considering that many of these awkward feats are undertaken in public places. Working in collage, on the other hand, I make decisions from a distance and enact them rashly on my body's unfortunate paper avatar. There is something rather crueller or more crude at least, less subtle, in this process and consequently more confronting or more

disconcerting. Because of the double removal from the actual body-doing-things and the “avatar quality” of the image – its representational obviousness – you can do things to the image that you could never do with the body or to the body. You can subject an image to indignities that you yourself might prefer to avoid. Consequently, there is (*has to be*) a level of care implicit in the photos, a regard towards the body, emerging precisely from an invocation of an actual body that was used as a tool, a material in the images’ production. There is no care – and it is not needed – in the collages, but a botchedness and a sense of haste. The fact that it is a re-photograph, a degraded re-print or a poor copy lends it a certain throwaway quality; the fact that it is only paper means you can rip it; the fact that it is only *image* of the body means that you can cut it up into pieces.

When it comes to the way the body is treated in my work, there are always two distinct types of gestures employed simultaneously: cutting up / chopping off / severance on the one side, and recombining / multiplying / reconfiguring on the other. Each of these methods conjures up a very different sets of options for what we are looking at. With that in mind, I would suggest that as much as the body and the physical world get framed in my work as sites of delusion, collapse, failure, fragmentation, obsessiveness – such as in the work titled *To Nothing* which depicts a gradual and systematic removal of one body part at a time until there is nothing – they are also simultaneously invoked as sites of repair, renewal, resistance, fantasy, possibility, play, imagination – as in *Body Chair (Charts)*, which starts with same source image as *To Nothing* and employs much of the same visual economy, but its logic of removal of body parts is combined with an additional gesture of replacement of body parts with chair parts, leading to a very different end. The process of employing these seemingly contradictory propositions (cutting and merging, or removing and adding) alongside one another unsettles the categories of fractured / complete, unstable / permanent, irreversible / unfixed, while at once disrupting the clear-cut lines that supposedly separate human from not human, real from not real, alive from not alive.

Another and Another: Seriality and Repetition, Ways and Versions

Most of my works in photography and collage are manifested in a serial form, as catalogues of sorts of the multiple versions of the same thing, as examples, lists of possible ways to do the same thing. Within that framework, the individual items in each series become framed as multiple iterations of “what if,” as demonstrations of potential interactions, rather than documentation of *bona fide* encounters. In the context of a series, each image, or version, functions as “another way,” “another example,” “another instance,” “another attempt” – none given a status of being final or fixed or “done.”

When considered from the perspective of a series, these collages can then be said to perform the *possibility* of something being enactable, while simultaneously attesting that no *definitive* representation of such actions is possible, only possible re-presentations. This affect resonates from performance-based photography as well, I think, but in collage it operates in particularly effective ways. I claimed earlier that my collages function as blatant matter-of-fact propositions, as un-negotiable and in many ways brutal assertions. While I maintain that there is violence and crudeness both

Vlatka Horvat, *Obstructed (I)*
(detail), 2007. C-Prints. Image
courtesy the artist.

Vlatka Horvat, *Opstruirano (I)*
(detail), 2007., c-print, ljubaznošću
autorice.



in the collage's gestures and in the objectness of its iterations, I would suggest that when these crude and violent gesture are performed over and over again, generating *series* of blatant propositions, there is also a certain fragility to the process of – repeated and in effect, arbitrary – cutting and sticking of X to Y. A provisionality that speaks of an improvised set of solutions, of a process of “making do,” which could not produce any other kind of image or a proposition than one that is ostentatiously temporary.

In that sense, when the collage asserts, as it does in *Hybrids* for instance, “I stuck the window on the head,” and then follows it with, “I stuck the wheel on the head,” and then with, “I stuck the faucet on the head,” each new assertion intimates more and more a sense of possibility that the window, or the wheel, or the faucet could have been stuck elsewhere, or that

Vlatka Horvat, *One on One: Goal*, 2008. C-Print. Image courtesy the artist.

Vlatka Horvat, *Jedan na jedan: gol*, 2008., c-print, ljubaznošću autorice.



the window, the wheel, or the faucet might have been a brick, or a TV, or a hammer. On one level, the arbitrariness and the listing evoke a sense of possibility and multiplicity, as one arrangement conjures up the availability of other possible ways it might have been done, speaks of other equally strange or inexplicable combinations that *might be*. On another level, the apparent arbitrariness of decisions whereby things are merged together signals a disregard of a certain kind, which is a source of the collage's violence, as claimed previously; but is in my view a source of a sense of sadness, or brittleness as well – not only brittleness of the floated propositions themselves, but also of the act of repeated enactments of a gesture that insists on its violence.

I would suggest that there is an element of shock produced in the viewer's encounter with collage – any collage in fact – but for me, that response emerges “in two parts,” from two distinct moments of realisation: Firstly, a realisation of the body having been discombobulated or torn apart and then re-arranged: an unexpectedness of encountering a particular intervention, a shock (as well as pleasure perhaps) that someone would do *that*, think *that*, propose *that*; and secondly, a recognition of the arbitrariness of the intervention – the mounting feeling, as one moves down the line, that the re-arrangement of the body could have been done in myriad other ways. The first of these realisations – “the body had been taken apart and messed with” – produces perhaps a relatively minor sense of uncanniness – precisely because over the course of a series, the same gesture is repeatedly enacted upon the image of the body, and consequently, that particular gesture becomes normalised – as a *de facto* condition operating in the world of the work. It is the second realisation – related to a sense of infinity of possible ways and alternatives for such a gesture, as well as a sense of arbitrariness of these alternatives, compounded over the course of a series – that carries the potential to produce more resounding responses of dismay and horror.

**Vlatka Horvat, *Out Lined (Figure)*
III, 2011. Work on paper. Image
courtesy the artist.**

**Vlatka Horvat, *Obrubljena (figura)*
III, 2011., rad na papiru,
ljubaznošću autorice.**



Perhaps we can say that the effect produced here is not necessarily arising from what we can see or what is shown in the work, but from the sense it generates that there is something which is not, could not be shown, but which nonetheless lurks as a possibility.

What sorts of consequences might this sense of arbitrariness and listing of possibilities have for the viewer? We could say that the work hereby suggests that the world can be re-arranged and, in performing one brazen re-arrangement after another, it floats a frightening possibility that *other* – un-representable and perhaps unimaginable – re-arrangements are viable, or even inevitable. Perhaps the repetition of this ostentatious gesture also indicates that once you start rupturing the world, once you start making cuts in the paper, replacing heads with bushes, taking things apart and taking things away – that it is not possible to stop. That the dismantling of the world, or the dismantling of sense, of appearance, of *anything* – is endless and inexorable; the availability of endless permutations and possibilities producing an unstoppable momentum. To be clear – I'm not suggesting that

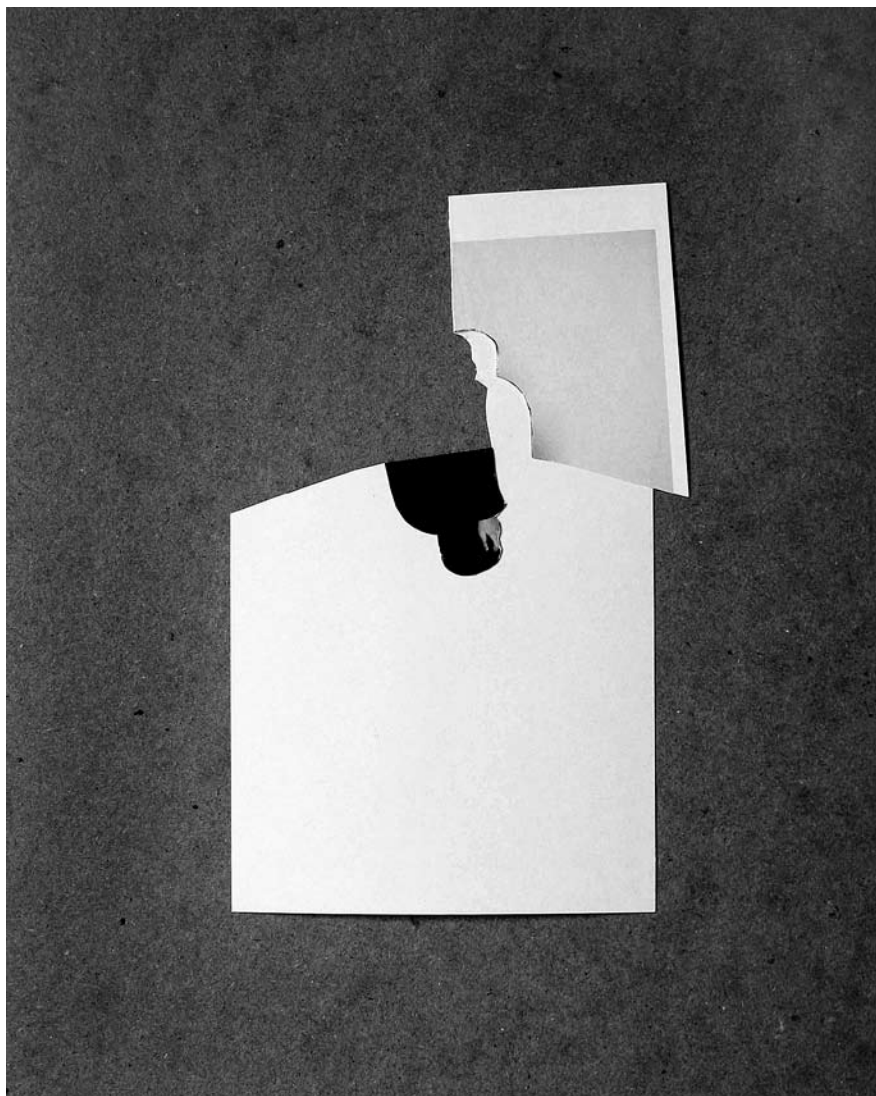


Vlatka Horvat: *Rad dijelova* (detail), 2007., kolaž na papiru (set od 6), ljubaznošću autorice.

Vlatka Horvat, *Parts Work* (detail), 2007. Collage on paper (a set of 6). Images courtesy the artist.

the possibilities I'm floating here are necessarily to be taken as singularly dystopian telltale signs, as there is in my view both excitement and terror emanating from the sense of endless and unstoppable possibilities for reconfiguration and change. The examples I conjured above might be seen as implicating various contexts of social, cultural and political activity – bringing to mind revolutions and upheavals, transformations of political systems and of social order, scientific, technological, medical and other kinds of experimentation and intervention, especially upon the body and life forms – all of them complex and intricate as movements / practices / dynamics, and all of them accompanied with contentious and jarring questions and consequences.

Perhaps all this is just to say that the collages stage a temporary, self-conscious cutting / joining / re-ordering / collision of parts and objects, images, planes and surfaces and present their "results" or propositions both as "facts" – a woman with a head that is a one-way street sign, or a head that is her own arm, or a head that is the "thing" itself; and as a kind of flaunting performance – a rupture, a rift that opens up multiplication of possibility. There is something grotesque and perhaps overly fecund emerging from the collages, which I don't think is resident in the photographs in quite the same way. For me, looking at the works on paper, *Anatomies* in particular, produces a particular unfathomable tension that is borne out of overly fecund multiplication *and* its incessant repetition: a tension between a sense of pleasure and a sense of horrific possibility. I find that there is something simultaneously exciting and captivating, as well as gruesome and frightening in the multiplication of arms and legs, in the infinity of options that are flagged but not exhausted, and in the suggestion of the seemingly endless possibilities of bodily transformation: beauty, playfulness, fecundity, life and horror of that, conjured all at once.



Vlatka Horvat, *To Go On (Around) (I)* (detail), 2010. Collage mounted on archival book binding board (a set of 10). Image courtesy the artist.

Vlatka Horvat, *Nastaviti (zaobilazno) (I)* (detalj), 2010. kolaž na arhivskom kartonu za uveze (komplet od 10), ljubaznošću autorice.

Bibliography

- Adamowicz, Elza. *Surrealist Collage in Text and Image: Dissecting the Exquisite Corpse*. Cambridge: Cambridge University Press, 1998.
- Bowman, Curtis. "Heidegger, the Uncanny, and Jacques Tourner's Horror Films." In *Dark Thoughts: Philosophic Reflections on Cinematic Horror*, ed. Steven Jay Schneider and Daniel Shaw, 65-83. Lanham, Maryland and Oxford: The Scarecrow Press Inc., 2003.
- Bush, Kate. "The Latest Picture." In *The Last Picture Show: Artists Using Photography 1960-1982*, ed. Douglas Fogle, 262-266. Minneapolis: Walker Art Center, 2004.
- Crimp, Douglas. "The Photographic Activity of Postmodernism." First published in *October* 15 (winter 1980): 91-101. Reprinted in *The Last Picture Show: Artists Using Photography 1960-1982*, ed. Douglas Fogle, 204-207. Minneapolis: Walker Art Center, 2004.
- Fogle, Douglas, ed. *The Last Picture Show: Artists Using Photography 1960-1982*. Minneapolis: Walker Art Center, 2004.
- Koerner, Joseph Leo. "Bosch's Equipment." In *Things That Talk: Object Lessons from Art and Science*, ed. Lorraine Daston, 27-65. New York: Zone Books, 2004.
- Merleau-Ponty, Maurice. *Phenomenology of Perception*, trans. Colin Smith. New York and London: Routledge, 2002.
- Mitchell, W.J. Thomas. *What Do Pictures Want?: The Lives and Loves of Images*. Chicago: University of Chicago Press, 2005.
- Phillips, Adam. "Looking at Obstacles." In *On Kissing, Tickling and Being Bored: Psychoanalytic Essays on the Unexamined Life*, 79-92. Cambridge, Massachusetts: Harvard University Press, 1994.
- Rovner, Michal and John Tusa. BBC Radio 3 interview. Transcript at: http://www.bbc.co.uk/radio3/johntusainterview/rovner_transcript.shtml (accessed September 13, 2006).
- Townsend, Chris. *Francesca Woodman: Scattered in Space and Time*. London: Phaidon Press, 2006.









Mjesto pod galerijskim krovom

Slobodan Šijan: Mjesto pod suncem, Galerija Nova, 16.02.-24.03.2012.

Igor Marković

P

romatrati, a posebno analizirati rad Slobodana Šijana *Mjesto pod suncem* može biti jednostavan i ne posebno uzbudljiv intelektualni vježbuljak (usprkos dozi emocija koje bi, kao i svaka pristojna posveta prijatelju kojega više nema, trebao izazvati). Jednostavan, naravno ne i banalan.

Ideju iz koje je *Mjesto pod suncem* izvedena, sâm Slobodan Šijan opisuje ovako: "Prilikom posete Los

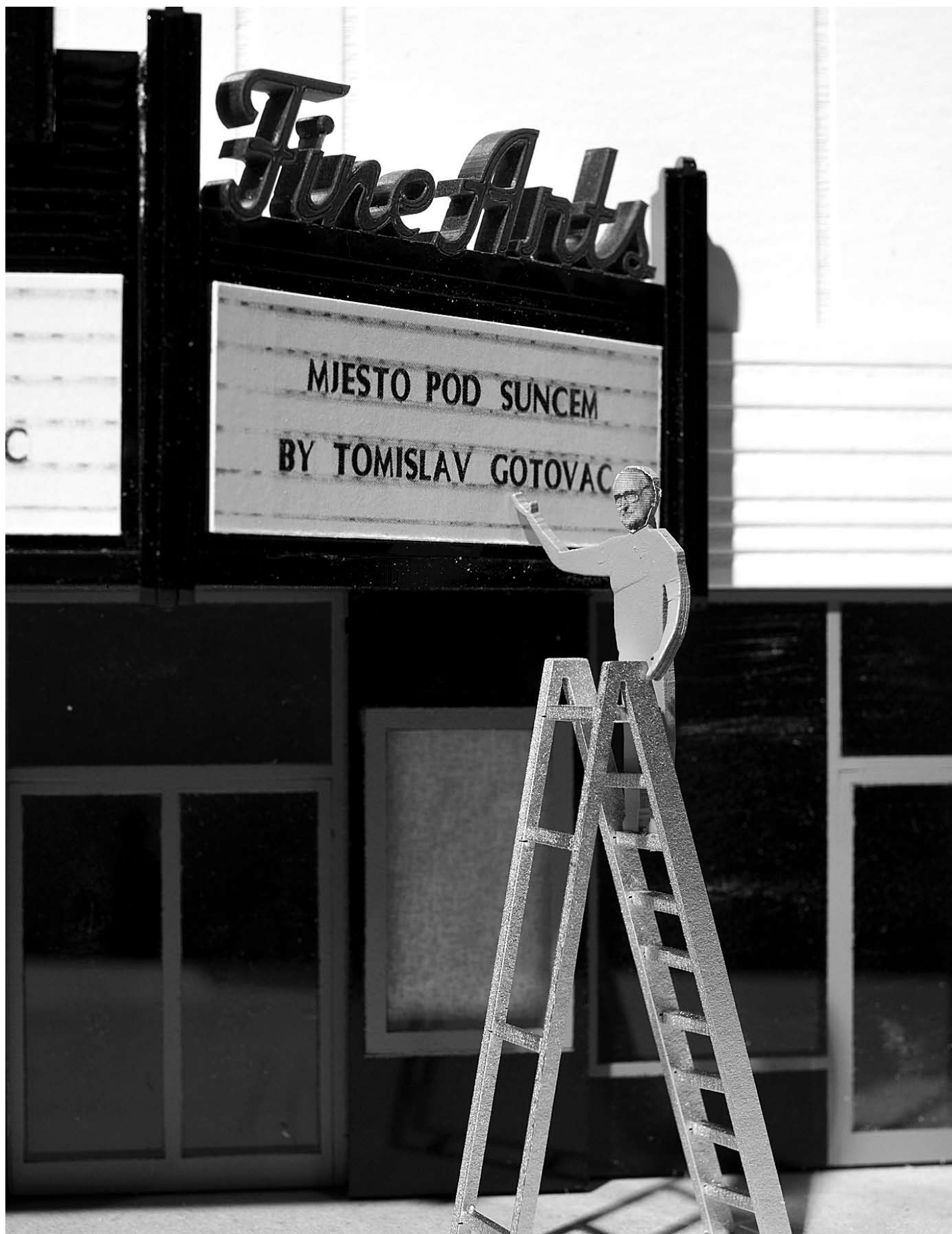
Anđelesu, 2009. u septembru, napravio sam jedan foto-hommage Tomu. Snimio sam bioskop 'Fine Arts' na Wilshare Bulevardu, u kojem je 50-ih godina XX veka održana svetska premijera njegovog omiljenog holivudskog filma *A Place in the Sun* reditelja Georgea Stevensa. Rekao sam: 'O.K., hajde da napravim jedan rad, da snimim fotografiju tog bioskopa, gde će se videti na 'markeju' natpis: 'Mjesto pod suncem by Tomislav Gotovac', zato što je Tom izmislio nešto što je nazvao ready-made film. On bi na VHS presnimavao inserte iz filmova drugih autora, iz filmova koje je voleo, za koje je smatrao da odražavaju njegovo poimanje filma, nešto 'sjajno', kako bi on to rekao, i onda bi ispred izabranog fragmenta stavio špicu kojom bi prisvojio taj insert, napisavši da je to njegov film."

I doista, prostorom dominira jednostavna bijela maketa zgrade kina, dok su zidovi ispunjeni fotografijama, uključujući spomenutu intervenciju. Na bazičnoj razini to je doista to: *what you see is what you get*, a najveći dio dodatnih interpretacija više će doći iz *učitavanja* nego iz *iščitavanja* samoga rada – iz različitih kontekstualizacija posjetitelja, više ili manje blisko i detaljno poznavajući kako opus, stavove, životne priče Slobodana Šijana i/ili Tomislava Gotovca, tako i filmsku i vizualnu kulturu, teorijske pravce i smjerove, različite diskurzivne, teorijske i umjetničke prakse od sredine dvadesetog stoljeća naovamo. Može se čak legitimno povući i paralela na jedno drugo izlagačko područje, jer postav rada neodoljivo podsjeća na vrlo klasične, zapravo kanonske načine postava u brojnim arheološkim i

Exhibitions (in whatever form they take) are always ideological.

Paul O'Neill

Slobodan Šijan: Mjesto pod suncem, Galerija Nova, 16. 02. – 24. 03. 2012, photo: Ivan Kuharić



povijesnim muzejima diljem svijeta – glavni je objekt model, rekonstrukcija predmeta istraživanja, dok su oko njega prezentirane dodatne informacije o nastanku, funkciji, strukturi, kontekstu... Iako je sâm autor u javnom razgovoru spomenuo dva motiva za odluku da izradi fizički objekt (promijenjenu stvarnost fotografije u digitalnom dobu, dobrim dijelom na tragu promišljanja Petera Kubelke, i holivudsku rekonstrukciju stvarnosti), sličnost s 'arheološkim načinom' može se dalje razvijati u smjeru sličnosti arheoloških artefakata i njihove izlagačke interpretacije i načina života specifične skupine kojoj je autor pripadao. Naime, kao što znamo, najčešći objekti takvih predstavljanja su (usprkos brojnim obratima u historiografiji dvadesetoga stoljeća) mjesta posvećenosti – crkve i hramovi. Mjesta na kojima su odabrani pojedinci (ili zaludenci) svakodnevno provodili vrijeme fokusirani na istraživanje brojnih fenomena 'velikog tijela postojanja' (ili, zašto ne, 'velikog tijela filma', kako bi sâm Šijan rekao), povremeno iz njih izlazeći i upuštajući se u javno iskazivanje rezultata svojih promišljanja i stvaranja, dijeljenje svjetonazora, etičkih i/ili estetskih uvjerenja. Ponekad vraćajući se u te zaštićene, sigurne prostore s novim sljedbenicima, ponekad kamenovani, progonjeni ili kažnjavani – oba slučaja posebno vrijede za Tomislava Gotovca.

Međutim, ovdje se gotovo nužno provlači i jedna druga linija razmišljanja, iako po svemu sudeći to nije bila intencija autora. Promatran u kontekstu cjelokupnog prostora Galerije, u kojemu su-živi s još dva vrlo različita (iako iznimno komplementarna) postava, kustoskog kolektiva Što, zašto i za koga, osnaženim onime kazališnog kolektiva BADco., *Mjesto pod suncem* otvara niz konotacija (i/ili denotacija) pitanja uvelike prisutnih u problematici suvremene vizualne i izvedbene prakse, a naročito su zanimljiva ona koja se tiču muzejsko-galerijske i kustoske prakse.

Prije svega tu je otvoreno i vrlo živo raspravljano pitanje što i kako činiti s umjetničkim djelima koja zapravo ne proizvode *djela*, kod kojih rezultat umjetničkog čina nije materijalni objekt, artefakt koji se može pohraniti, katalogizirati i potom izložiti. Danas već klasični odgovor, svesrdno i globalno primjenjivan, a prisutan i u konceptu postava WHW-a, kaže da se izlaže neki oblik dokumentacije. "Zabilježena dokumentacija katkad preuzima ulogu surogata djela. Tada na formalnoj razini nailazimo na različite probleme poput određivanja autorstva ili vrste djela, što otvara i problem redefinicije samog muzejskog predmeta. Tako se, primjerice, autorizirana fotografija akcije koju je izveo Tomislav Gotovac 26. prosinca 1980. godine ispred crkve Ranjenog Isusa u Ilici 1a u Zagrebu, s naslovom *Prošenje (Molim milodar, hvala)* vodi u fondusu Muzeja suvremene umjetnosti u Zagrebu pod inventarnim brojem 3026. Ona stoji kao surogat djela (akcije), kao autor se vodi Tomislav Gotovac, a podaci o samom fotografu nisu zabilježeni." (Muzeologija 40, 2003.)

Citat vrlo dobro oslikava ključne probleme s kojima se svaki kustos ili "samo" pratitelj suvremenih umjetničkih zbivanja morao susresti barem desetak puta, ali, naravno, pri nuđenju odgovora pada u zamku bespogovornog prihvaćanja klasične funkcije muzeja, a danas sve više i galerijskih prostora koji, iako su naizgled dinamičnije i propusnije mjesto (re)prezentacije umjetnosti, ipak ostaju (poput muzeja) arena osiguravanja i priznavanja specifičnih narativa moći.

Theodor Adorno je smatrao da su muzeji poput obiteljskih grobnica umjetnosti, jer prvenstveno svjedoče o neutralizaciji kulture. S obzirom da muzeji/galerije još uvijek dominiraju horizontom materijalne kulture, legitimirajući kulturalne forme i iskaze, njihova institucionalna i



institucionalizirana praksa selekcije, prezentacije i prateće historiografije (umjetnosti) stvara vrijednosti koje kontroliraju i interpretiraju prošlost. Takve upravljačke prakse, primarno oblikovane snagom političkih i ekonomskih faktora ostavljaju mogućnost prostoru muzeja/galerije i za izlaganje umjetničkih djela, ali pri tome ne treba nikako smetnuti s uma da je to pozicija autoritativne institucije koja dijelom upravlja našom sadašnjošću i potencijalnom budućnošću. Sâm čin odabira (kustoske) teme i predmeta za izlaganje, a posebno njihovo su-postavljanje u prostoru mogu biti (i uglavnom jesu) iskorišteni za određenu više ili manje naglašenu političku svrhu, a uvijek su rezultat određenog idejnog (ako ne i ideološkog) diskursa. Izloženi artefakti – čisto umjetnički ili 'surogati' – odvojeni od društvene stvarnosti u kojoj su nastali nužno su politički lobotomizirani, a nerijetko se pretvaraju u beživotne invalide pripremljene isključivo za (kratkotrajnu) potrošnju. Iako nevoljko, i kritika suvremenih muzejsko-galerijskih prostora "pripada" muzejima/galerijama: kritike (ponekad i kritičari) ponuđeni su kao usluga; pozivnice s pratećim tekstom podržavaju prijemчивost i legitimiraju pripadnost instituciji, pri čemu je (danas) savršeno svejedno radi li se o muzeju "nacionalnog značaja" ili pak "avangardnoj" galeriji.

Između ostaloga, to je rezultat procesa začetog sredinom prošlog stoljeća. Već tijekom 60-ih primarni se diskurs umjetnosti-na-izložbi počeo okretati od forme kritike umjetničkog djela kao autonomnog objekta studije/kritike prema formi kustoskog kriticisma, u kojemu je prostor izložbe prioritetiziran samim umjetničkim predmetima. Kustoski kriticism razlikuje se od tradicionalnog, modernističkog pristupa povijesti umjetnosti prvenstveno u tome da se njihov predmet i diskurs ne zaustavljaju na diskusiji

Slobodan Šijan: Mjesto pod suncem,
Galerija Nova, 16. 02. – 24. 03. 2012,
photo: Ivan Kuharić

o umjetnicima i umjetničkim djelima, već uključuju sâm kustoski rad i njihovu ulogu u nastanku izložbe. Dominantnost te kuratorske geste do 90-ih dovodi do uspostavljanja kustostva kao potencijalnog neksusa za diskusiju, kritiku i debatu, pri čemu je klasična uloga kritičara (reprezenta paralelnog kulturalnog diskursa) uzurpirana od strane neo-kritičkog diskursa kustostva. Umjetnici i kustosi sve su češće širili bazične parametre izložbenih formi ne bi li uključili diskurzivnije, razgovornije i političnije diskusije (makar kao potencijalne markere), ponekad vrlo labavo temeljene na samom sadržaju izložbe. Samo u slučajevima kada je 'kustoska gesta' izvedena pažljivo i nenasilno kako u odnosu na izložena djela, tako i u odnosu na posjetitelje (što je slučaj u su-postavima WHW-a, odnosno BADco.-a) galerijski se prostor može uspostaviti kao (makar potencijalni) prostor kritike.

Kakve to, zapravo, ima veze sa Šijanovim radom? Pa, u osnovi se radi o istoj stvari kojom su se on i Tomislav Gotovac počeli baviti prije četrdesetak godina – eksperimentalnom filmskom praksom, samo primijenjenoj u jednom drugom polju. Ili pak drugim sredstvima. Kod postava BADco.-a to je mnogo eksplicitnije, kod WHW-a nešto (samo)zatajnije, ali ipak jasno prisutno i čitljivo.

Od autora koje su obilato citirali i koristili, nešto kasnije jedan je drugi Francuz (Gilles Deleuze) govoreći o eksperimentalnom filmu rekao da je jedna od njegovih temeljnih tendencija rekreirati, a potom naseliti, koncentriranu eksploziju čistih slika. Stoga smatra da je ključno značenje upravo u tendenciji. Uistinu, iako postoje različite taksonomije, eksperimentalni film je eksperimentalan (nevezano uz žanr ili tehniku) kada zauzima i istražuje specifičnu poziciju; to je orijentacija koja izbjegava onu najstandardniju i najčešću funkciju filma kao (više ili manje) autorskog djela – biti narativno sredstvo, sredstvo pričanja priče – fokusirajući se na temeljno svojstvo filma kao medija: da čini stvari vidljivima. Konkretni rezultat može biti, naravno, političan, poetičan, ekspresivan, narativan... Baš kao i u suvremenoj kustoskoj praksi. Eksperimentalni film uvodi formalne tendencije i načine iskazivanja koji su potom prihvaćeni i apsorbirani od strane diskurzivnih praksi mainstreama. Dekonstrukcija konstitutivnih elemenata postaje nezaobilazni, neovisni, pa i nužni dio umjetničkog eksperimenta.

Slijedimo li dosljedno ono što je gore rečeno, bijela i čista maketa s početka ovog teksta, slika koja dominira pogledom svakog posjetitelja izložbenog prostora, može biti i fiktionalna reprezentacija muzeja/galerije, jednako kao što je i kino-dvorana, ili hram. Gotovac bi, lako moguće, rekao da je to sve zapravo isto. I bio bi u pravu – sve su to samo dijelovi jednog velikog *movieja*.

Ne doživljavam svoje bavljenje filmom kao previše ozbiljnu stvar, jer ta kinematografija... može li ona uopće biti toliko ozbiljna? Naravno, ima super autora, ali nekako mi se čini kao da se svi pokušavamo igrati filma.

Petar Milat: Ovaj smo razgovor planirali tako da dijelom bude razgovor o Slobodanu Šijanu, s posebnim fokusom na izložbu *Mjesto pod suncem*, i dijelom na Slobodanov odnos i prijateljstvo s Tomislavom Gotovcem.

Slobodan Šijan: Nikada nisam posebno objašnjavao i doživljavao prekide ili kontinuitete – za mene je sve to jednostavno kontinuirani kreativni proces u kojem se krećem u pravcu u kojem mi se omogućuje da nešto



napravim. U jednom trenutku mi se to dogodilo u oblasti filma jer su me primili na filmsku akademiju. A prijavio sam se jer je upravo tada kao predavač primljen Živojin Pavlović čije sam filmove tada gledao i sviđali su mi se. Razmišljao sam – ako me prime, možda bih od tog čovjeka mogao nešto i naučiti. Dakle, primili su me i tako sam krenuo u pravcu filma, pa su stvari išle jedna za drugom. Imao sam sreću da budem jedan od rijetkih u nekoliko generacija na akademiji koji je dobio priliku za snimanje igranog filma, jer su te generacije bile tragično osakaćene upravo skandalom oko *Plastičnog Isusa*. Zato Tomova uloga u povijesti jugoslavenskog i srpskog filma nije mala, čak i na konvencionalnom, profesionalnom planu, a da ni ne govorim o eksperimentalnom polju i radu u području vizualnih umjetnosti. Spoj njega i Lazara Stojanovića bio je eksploziv koji je rasturio jednu fazu jugoslavenskog filma, tzv. *crni talas*, a po meni to je bio logičan kraj svega toga. Dovedi su stvar do krajnjih konzekvenci tog sistema i jednostavno je tako moralo završiti.

Preko nekih poslova na televiziji i usmjeravajući se ka popularnom filmu, uspio sam isposlovati da snimim igrani film. Tom je u svemu tome odigrao ključnu ulogu svojim prilično provokativnim stavom da nema razlike između avangardne i komercijalne umjetnosti. Sve je to isto, tvrdio je, i imali smo mnoge rasprave o tome. Puno smo citirali Ericha Rohmera, jednog izvanrednog ali i hermetičnog autora. Naravno, to je mišljenje s kojim se mnogi neće složiti, ali ja govorim o vjerovanju koje je vladalo u toj ezoteričnoj grupi manijaka koja je provodila vrijeme u Kinoteci i na koju me podsjetila ova izložba. Bio sam sretan kada sam vidio podrumski prostor jer je baš tako izgledala tadašnja Kinoteka:

**Slobodan Šijan: *Mjesto pod suncem*,
Galerija Nova, 16. 02. – 24. 03. 2012,
photo: Ivan Kuharić**

siđeš u podrum i onda gledaš u ekran kao u neko sunce. A tamo... sad neke Kalifornije, pa neki Francuzi, pa neki Dreyer... Zato je ovaj podrum savršen prostor za moj hommage Tomu.

Ali, da se vratim temi, on je bio bitan upravo zbog razmatranja, problematiziranja dileme postoji li razlika između avangarde i komercijale ili je to sve kreativna djelatnost u kojoj nešto radiš. Mene je uvjerio da je sve to isto – i John Ford i Man Ray... sve to funkcionira kako treba, sve je to *movie*, kako je govorio. Bio sam sklon eksperimentalnom filmu nakon likovne akademije, ali dobro, razmišljao sam tada, ako je sve to zaista isto, pokušat ću napraviti nešto u popularnoj domeni i tako sam krenuo u pravcu popularnog filma, zaključivši na osnovu gledalačkog iskustva da komedije također sporije stare – braću Marx možeš gledati i dan-danas, možda ne sve njihove filmove ali mnogi i dalje funkcioniraju, za razliku od neke oscarovske melodrame.

Kao što sam svojevremeno krenuo u pravcu filma iz pravca likovnih umjetnosti, tako sam sada krenuo u pravcu nekih svojih ezoteričnijih razmišljanja koja svojevremeno, dok sam se njima bavio, nisam imao kome pokazati: filmski letci, grafičko-tekstualni iskazi o filmu... Odjednom su se pojavili neki novi ljudi koji su to razumjeli. Zato sam krenuo napraviti knjigu *Filmski letak (1976–1979) i komentari*, koja to dodatno objašnjava i tako se stvar razmnožavala.

Bavio sam se i fotografijom, što je također nastavak mojih istraživanja iz vremena kada sam bio dosta blizak – prije nego što sam uletio u popularni film – sceni oko Studentskog kulturnog centra, dakle Novoj umjetničkoj praksi. No, kako se stvar s filmovima zakomplicirala, opet sam počeo raditi stvari koje sam mogao lakše raditi, jer ja ne volim gaziti preko leševa da bih snimao filmove samo radi snimanja filmova. Ako se može relativno normalno raditi, u redu, a ako ne – krenem u pravcu u kojem mogu nešto napraviti bez tereta koji može oštetiti i ono što radiš i način na koji razmišljaš.

Tako sam objavio knjigu svojih hodočašća po lokacijama Hitchcockovog filma *Vrtoglavica*. Od tog obilaska lokacija nastala je knjiga *Vrtoglavica – kinematografske pesme*, zatim sam drugo izdanje dopunio fotografski, a odvojeno od knjige napravio sam i izložbu koja se zvala *Vrtoglavica – foto sekvence*. Tako sam se postepeno od filma vraćao vizualnim umjetnostima jednostavno zato što sam na filmu teže prolazio. Onda je došlo do velike retrospektivne izložbe koju sam predložio kustosu Muzeja suvremene umjetnosti Dejanu Sretenoviću. Meni je to bilo značajno jer su to bila moja istraživanja u fotografiji, na papiru, na videu – u raznim medijima u kojima sam pipao i istraživao para-filmske i filmske fenomene koji mene zanimaju i bavio se filmom na jedan drugi način. Desilo se da se pojavio i Pavle Levi, teoretičar iz Beograda, koji je objavio knjigu *Desintegration in Frames (Raspad Jugoslavije na filmu)*, a danas se bavi upravo tom problematikom – uskoro mu izlazi knjiga *Cinema by Other Means (Kino drugim sredstvima)*... Dakle, ono što sam imao u nizu radova i skica počelo se pojavljivati kao zanimljivo i značajno: kino drugim sredstvima. Tekstom, fotografijom....

I onda sam uletio u knjigu o Tomu i konačno sam je završio. Pokušao sam objasniti koliko je bio značajan za mene, ali njegova karijera je zanimljiva i zbog toga što je raspolučena između dva grada, između Zagreba i Beograda. To nije jedini takav slučaj, toga u povijesti naše avangarde ima još, recimo slučaj Micić, ali kod njega je to bilo specifično jer je došao u Beograd baviti se filmom, a u Zagrebu se već bavio

kolažima, likovnim radovima, akcijama i performansima od kojih je većina ostala privatna i dugo nije objavljena. Imao sam priliku za jednu posjetu Zagrebu otići do njega i pokazao mi je svoje kolaže što je za mene bilo otkrivenje. Znao sam da zna puno o tome, često je spominjao Vaništu kojega na Likovnoj akademiji u Beogradu nitko u pet godina nije niti jednom spomenuo...

Petar Milat: Interesantna je jedna stvar u *Filmskom letku*, koja je posebno WHW-u i BADco.-u bila zamašnjak za promišljanje hrvatske prezentacije u Veneciji. Motiv koji mi se čini centralnim je tekst iz 1999., ono što nazivate međunarodno bratstvo posvećenika filma, pa ću pročitati čitav citat. Dakle, govorite o "ograncu jednog međunarodnog bratstva posvećenika filma. Iako taj ogranak nije nigde proglašen on postoji širom sveta. Njegovi članovi se prepoznaju u bioskopima, kinotekama, na filmskim festivalima prema projekcijama kojim prisustvuju. Sretao sam ista lica u Beogradu, Parizu, Londonu, Los Angelesu, uvek je mesto okupljanja bila ekskluzivna filmska projekcija, ekskluzivna za posvećenike, a beznačajna za 'filmske znalce', u stvari festivalske turiste kakvih kod nas ima i previše." Već ste nešto rekli o toj mikro-kulturi, toj šašici zaludenika za filmom, pa ako možete, recite još malo o tome...

Slobodan Šijan: To je sindrom vremena koje je prošlo. Tada je film bio dostupan samo ako odeš negdje da ga pogledaš, a to negdje nije uvijek moglo biti u Zagrebu ili Beogradu, neke filmove si mogao vidjeti samo u Parizu ili Londonu. Recimo, 1981. sam se vraćao iz Montreala s nekog filmskog festivala i čuo sam da se na Bijenalu u Veneciji prikazuje retrospektiva nijemih filmova Howarda Hawksa. Zamijenio sam kartu tako da sletim u Veneciju jer je to bilo nešto što se nigdje nije moglo vidjeti. Hodajući prema Veneciji iz drugog pravca je dolazio jedan čovjek – Tom. Sreli smo se tamo samo zbog toga. A nismo imali ni karte za projekcije, samo nagon da vidimo te opskurne filmove koje je vrlo mali broj ljudi ikada pogledao. To su rariteti koji su nas zanimali, možda je u tome bilo i nekog ludila, ne znam. U svakom slučaju morao si fizički otići vidjeti film. Danas je potpuno druga situacija: "Ej, jesi li gledao...? Imam... Hoćeš da ti presnimim...?" Radeći sa studentima, što god da spomenem, oni imaju. Međutim, kada krenem provjeriti jesu li gledali – to je drugi fenomen. Oni puste komadić, pogledaju onu neku scenu s klanjem, i... u redu, vidio sam film. A kada negdje odeš, to je poduhvat... Za moju generaciju hodaње je u velikoj mjeri vezano uz gledanje filmova.

Petar Milat: Sada bih se prebacio na pitanje kinematografskih opsesija, konkretno vezano uz naslov izložbe *Mjesto pod suncem*. Interesantno je da *Mjesto pod suncem* Georga Stevensa nastaje po romanu Theodorea Dreisera *Američka tragedija* – dakle od američke tragedije transformira se u mjesto pod suncem. I za čitavu generaciju od Godarda do Gotovca *Mjesto pod suncem* je jedan od najznačajnijih filmova, pa bi me zanimalo da objasnite što je bila vaša ideja oko postava i kako vidite u tome sebe, Toma, Georga Stevensa...

Slobodan Šijan: Bratstvo sam nazvao *Filmus* prema pseudonimu Boška Tokina koji je pisao nepogrešive kritike i malo je ljudi koji su pisali o filmu, a da su se ti stavovi pokazali prilično solidni i dan-danas. Dakle, u tom bratstvu *Mjesto pod suncem* nije kotiralo previše visoko, više su cijenjeni režiseri kao Howard Hawks, Hitchcock, Ford... George Stevens ne kotira dobro ni kod Farbera, jednog od najbriljantnijih kritičara tog

‘filmusovskog’ usmjerenja, koji je objavio sjajnu knjigu svojih tekstova o filmu i smislio kovanicu ‘underground movies’. On je nije koristio za eksperimentalne, već za tvrde američke filmove, akcijske filmove druge linije, filmove koje će ljudi tek kasnije cijeniti, a ne *white elephant* filmove, kako ih je Farber zvao, misleći, između ostalih, upravo na Georga Stevensa. U svakom slučaju, to je bio film koji je doživio sva priznanja. Ali, nije bio omiljeni film ljudi koji vole kultne filmove.

Međutim, taj film ima neke od najbriljantnijih scena što se tiče redateljskih rješenja i inovacija u rješavanju nekih scena. Toma nije zanimalo što kažu ostali iz bratstva, on je imao svoj ukus i proglasio je film za vrhunsko remek-djelo. Ako si se družio s njim, usisavao si njegovo mišljenje i morao vjerovati u to. Tako sam i ja zavolio taj film, iako je u njemu dosta elemenata koje bih kao autor mogao i ne voljeti. Ali uz Toma nije bilo šanse da ne voliš. Ja kao autor ne volim ambiciju da se pravi veliko djelo, da se rade velike teme. Meni je to strano. A taj film upravo ima ambiciju da se bavi velikom tragedijom, da je veliko djelo.

Tomu nisu bili bitni ti sporedni slojevi, da li je nešto zastarjelo ili nije... njemu je bilo bitno da li ima, kako je on govorio, “pravog *movieja*”, dakle jakih rješenja u koje se vjerovalo, inovacija... Npr. postoji serija krupnih planova u sceni u kojoj se Montgomery Clift i Elizabeth Taylor zaljubljuju koja je do danas vjerojatno nenadmašena. Tom je te stvari nepogrešivo markirao, tako da je *Mjesto pod suncem* njegov izum, ne zbog toga što je film dobio silne nagrade, već jer ga je on proglasio remek-djelom. I onda je nalazio “reper” – tko je što maznuo iz tog filma. Godardova scena u *Živjeti svoj život* oko biljarskog stola – to su drpili iz *Mjesta pod suncem*... i bio je potpuno u pravu.

I u svojim kasnijim filmovima Tom se služio tom metodom, a upravo od 2000. do smrti napravio je dva takva velika filma: *Dead Man Walking* i *Salt Peanuts* u kojima kompilacijski kombinira svoje stare filmove s materijalom iz tuđih filmova; recimo u *Dead Man Walking* koristi dosta scena iz *Plastičnog Isusa*, a u *South Peanuts* koristi svoje studentske filmove s FDU-a koji su bili vrlo radikalni, jer ne treba zaboraviti kada su nastajali. Na primjer, neki su snimljeni prije *Sweet Movie* Makavejeva, a imaju drastičnu radikalizaciju vizualnog prizora erotskog. *Salt Peanuts*, odnosno u tadašnjoj verziji *Slani kikiriki* je posebno radikalan. U njemu po golim ženskim tijelima slikaju razne simbole: petokraku, kukasti križ, židovsku zvijezdu, srp i čekić... To je bio glavni skandal, uzrok prave čistke od strane političke komisije na fakultetu – čak je naručena i semiotička analiza i sve je to ušlo u službeni izvještaj.

Sabina Sabolović: Što se događa s Tomovim filmovima u trenutku kada dolazi do radikalizacije priče o autorskim pravima? Čini mi se da sloboda, koja je temelj Tomovog gledanja i izjednačavanja umjetnosti i svakodnevice, u kojoj on uzima pravo koristiti stvari koje su mu važne i iz njih stvara nešto novo, u ovoj radikalizaciji dovodi u pitanje način na koji ti radovi mogu nastaviti život.

Slobodan Šijan: Kada govorimo o Tomu i njegovim radovima, mislim da to ostaje nerješivo pitanje. Začeto je u eri socijalizma kada nismo priznavali autorska prava zapadnim autorima tako da si mogao koristiti što hoćeš i kako hoćeš. Sada se događa da velike korporacije počinju borbu za provođenje autorskih prava. S Makavejevom sam, kada se radio novi zakon o autorskim pravima u Srbiji, potrošio tri godine boreći se da se autorima vrate prava, onako kako je npr. učinjeno u Bugarskoj. I što se

dogodilo? Stiglo je naređenje od Microsofta da se zakon mora donijeti do nekog datuma da bi neka njihova prava ušla u njega. Tada sam se zapitao o vlastitom slučaju. Moji filmovi se vrte, a ja nema ništa od toga. Dakle, stvar je samo u korporativnim dobitima – to što oni govore da se bore za autorska prava nema veze – oni se bore za prava u kojima su oni nositelji, a za prava individualnih umjetnika ih baš briga. Mak i ja smo otišli do odvjetnika koji nam je rekao: "Gospodine Šijan, gospodine Makavejev, jedine osobe koje su kod nas naplatile autorska prava su Ceca Ražnatović i Mira Marković". Mi se pozdravismo i digosmo ruke.

Kada bih morao da biram između slobode upotrebe i regulacije, bio bih prije za slobodu nego za regulaciju, iako bi regulacija, kada bi bila fer, koristila umjetnicima. Međutim, ne vjerujem da u borbi s korporacijama pojedini umjetnici u ovom divljem sistemu, barem u ovakvom u kojem mi živimo u Srbiji, za sada mogu ostvariti svoja prava. U takvom je sistemu bolje da se mogu zezati s tuđim umjetnostima, kao što je i Tom radio.

Pitanje iz publike: Maloprije ste kao vašu i Tomovu zajedničku referencu spomenuli Rohmera, pa ste otišli dalje. Možete li se malo vratiti na njega..?

Slobodan Šijan: To je jedna zanimljiva linija u toj filmofilskoj vezi, jer je Rohmer krajnje hermetičan autor, a u osnovi je upravo on uspostavio novi val analize popularnog, holivudskog filma i napisao prvu knjigu o Hitchcocku. Rekao je da je pravljenje razlike između ozbiljne i zabavne umjetnosti greška u mišljenju. Meni je to godilo jer sam se u potpunosti slagao s time, a posebno mi je bilo drago jer dolazi od jednog profinjenog i suptilnog autora. Ali to je generalna osobina francuskog filma tog vremena i novi val ima mnogo veze s našim uvjerenjima o kojima sam govorio. Uzmite recimo Resnaisa: kod njega imate snažne veze s B-filmom i s trashom, s lošim science fictionom... on je istraživao sve te staze i bogaze, ali na jedan svoj, krajnje autorski način koji nema nikakve veze sa širokom publikom. Nalazio je reference koje je autorski koristio, što ima veze i s nadrealizmom, ali i sa stripovima i s raznim drugim žanrovskim sadržajima popularne kulture. Oko toga postoji konflikt koji, po meni, u Srbiji nikad nije razriješen – konflikt između popularne i službene, elitne kulture i umjetnosti, ako tako nešto postoji kada govorimo o umjetnosti s velikim U. S filmom je problem da se on ne uklapa u potpunosti u termin umjetnosti, širi se kao neka meduza, i ostavlja se prostor za pitanje što je tu umjetnost, što je tu popularna kultura i rizično je to ograničavati i kresati. Mislim da u sredinama koje nisu imale snažnu popularnu kulturu taj konflikt u osnovi nije razriješen, jer uopće nije definirano što je što.

Pitanje iz publike: Da proširim pitanje s jednim drugim Francuzom tog vremena – Jean Pierre Melvilleom...

Slobodan Šijan: U redu, sve je počelo od Melvillea, kako kaže i jedan moj letak.

Pitanje iz publike: Njegova fascinacija ne samo američkim filmom, nego i Amerikom – koliko je to bilo slično s vama i s Tomom? Da li je kod vas isto postojala fascinacija i zemljom, a ne samo filmom?

Slobodan Šijan: To je slično samo formalno, jer su različita polazišta. Melville je bio istaknuti član francuskog pokreta otpora koji se borio protiv okupacije, bio u najužim krugovima s liderima otpora koji su bili i

hapšeni i zatvarani i mučeni po logorima. Francuska ljubav je bila velikim dijelom ljubav prema osloboditeljima koji su došli i donijeli ne samo slobodu nego i muziku i filmove.

Naša je polazišna točka bila iz jugoslavenskog socijalizma, iz otključanog kaveza, da tako kažem, iz kojega smo motrili. Za mene je Amerika bila projekt koji sam proživio, odživio, nešto što mi je bilo potrebno da 'odradim' tu silnu fascinaciju. To jest bila naša nagonska potreba, ali mnogo više odnos male sredine i filmskog sna koji stiže s ekrana. Ne treba zaboraviti da je u to vrijeme moć filma ogromna. Televizija je bila rudimentarna, prave informacije su stizale s filmskog platna. I to ne samo nama. Nedavno sam razgovarao s jednim turskim redateljem, i on mi je rekao kako je kao mladić gledao popularne kič turske filmove koji su imitirali američke jer je u njima mogao pronaći pop, počevši od golih ženskih grudi do turskog supermena ili nekog sličnog lika u kostimu tog tipa, što je njima bilo fascinantno. Tom je to briljantno 'odradio' još 1977. u reviziji filma *Plavi jahač* (nastalog 1964), u kojemu je soundtrack Arta Blackyja zamijenio soundtrackom TV serije *Bonanza* – to je bio jedan od njegovih velikih zahvata u trilogiji *Pravac – Plavi jahač – Kružnica*. Matricu američke ideologije koja se plasira kroz televizijsku seriju ubacio je u takav film i u stvari njome napravio zamjenu za represivni okoliš u kojem žive likovi kafanskog Beograda, istovremeno pričajući o Kinezu koji pokušava kupiti američku zastavu za neki praznik, a nitko mu je ne želi prodati zato što je Kinez. Taj zahvat, ready-made, funkcionira fantastično, u tome je Tom bio majstor. Ta je trilogija za mene veliko djelo evropskog filma.

Pitanje iz publike: To je revizijski pristup. To možemo reći i za odnos *Davitelj protiv davitelja* prema *Boston Strangleru*...

Slobodan Šijan: To su citati. U *Davitelju* su neke scene direktno inspirirane *Bostonskim daviteljem*. Ali to nije remake, naime remake sam napravio kasnije. *Siroti mali hrčki* remake je sjajnog televizijskog filma, po scenariju Gordana Mihića. Dakle, malo osuvremeniš čitavu stvar, ali koristiš istu dramaturšku potku. U *Davitelju* je to referenca postmodernog tipa, citat... U mojoj je generaciji ta metoda ozbiljno zaživjela. A kod crnotalasovaca, samo jedne generacije unatrag, originalnost je bila sve, to je bila opsesija... da Žika ne bude kao Makavejev.... ako ti netko nađe nešto što je slično, to je katastrofa. Mi smo željeli praviti filmove kao netko drugi, kao oni čiji su nam se filmovi sviđali. To je potpuno drugačiji pristup. Ja sam, na primjer, uživao staviti Rome da pjevaju jer je *U biće skoro propast sveta* to napravljeno sjajno...

Nakon što je Žika Pavlović umro, zvali su me da pomognem u montaži materijala koji je ostavio i radio sam s Aleksandrom Petkovićem, velikim snimateljem. U jednoj sceni se glavni junak poljubi s glumicom i to kao da je kopirano iz *Mjesta pod suncem* – ona čuvena scena u kojoj se Montgomery Clift i Shelly Winters poljube, a dok se ljube njihova lica ulaze u mrak. Spomenem to Petku misleći da mu dajem kompliment, a on pocrveni kao da sam ga uhvatio u krađi. Ta razlika u generacijama postoji i dan danas.

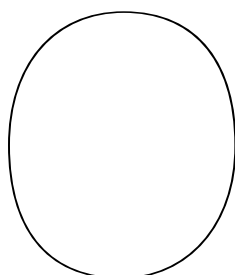
Recimo ja se ne stidim reći da sam neka vrsta eksponata na ovoj izložbi, jer sam i ja u stvari Tomovo delo i ja se time ponosim.

A Place Under the Gallery Roof

Slobodan Šijan: A Place in the Sun, Gallery Nova, 16.02.-24.03.2012

Igor Marković

Translated from Croatian by Marina Miladinov



bserving, and especially analysing Slobodan Šijan's *A Place in the Sun* can be a simple and not particularly exciting intellectual exercise (despite the shot of emotions that any decent homage to a late friend should cause). Simple, yet certainly anything but banal.

Slobodan Šijan described the idea from which *A Place in the Sun* emerged in the following

way: "While I was visiting Los Angeles in September 2009, I made a photo-homage for Tom. I took a photo of the 'Fine Arts' cinema on Wilshire Boulevard, in which the world premiere of his favourite Hollywood movie, *A Place in the Sun* by George Stevens, had taken place back in the 1950s. I said to myself: 'O.K., let's do something. I will take a photo of the cinema with the 'marquee' bearing the inscription 'A Place in the Sun by Tomislav Gotovac,' since Tom invented something that he called 'ready-made film.' He copied excerpts from other people's films to VHS tapes, films that he loved and that, as he believed, reflected his idea of cinema, something 'brilliant' as he used to say, and then he would insert a title card before that excerpt, thus appropriating it, saying that it was his film."

Indeed, the space is dominated by a simple white model of the movie theatre building, and the walls are covered with photographs, including the above mentioned intervention. On a basic level, that is really *what you see is what you get*, and most of the additional interpretations will come from *inscribing* rather than *interpreting* the piece. They will result from various contextualizations performed by the visitors, who more or less closely and thoroughly know the opuses, attitudes, and life stories of Slobodan Šijan and/or Tomislav Gotovac, as well as cinema and art history, theoretical movements and trends, and various discursive, theoretical, and artistic practices since, let's say, mid-20th century. One could even legitimately draw

Exhibitions (in whatever form they take) are always ideological.

Paul O'Neill

a parallel with another field of exhibition, since this work is strongly reminiscent of the extremely classical, even canonical ways of organizing exhibitions in numerous archaeological and historical museums throughout the world – the main exhibit is a scale model, a reconstruction of the research object, while numerous additional pieces of information about its origins, function, structure, and context are placed around it. Even though the artist once mentioned in an interview that there were two motives behind his decision to create physical objects (an altered photographic reality in the digital era, to some extent following the reflections of Peter Kubelka, and the Hollywood reconstruction of the reality), this parallel with the 'archaeological method' can be taken even further, in terms of similarity between the archaeological artefacts and their interpretation in exhibitions on the one hand, and the lifestyle of the specific group to which the artist belonged on the other. For it is well known that the venues serving for this kind of presentation have mostly been (despite the numerous shifts in 20th-century historiography) places of sacral character – churches and temples. Places in which chosen individuals (or zealots) spent their time day by day, focused on researching the numerous phenomena of the 'great body of being' (or, why not, the 'great body of cinema' as Šijan would say), occasionally coming out and engaging in a public exposition of the results of their reflection and creation, sharing their worldview and their ethical and/or aesthetical convictions. Sometimes they would return to those protected, safe spaces with new disciples, while at other times they were stoned, persecuted, or executed – and both of these options can be considered valid in case of Tomislav Gotovac.

However, there is another line of thought running through this exhibition, even though it doesn't seem to have been the author's intention. Viewed in the context of the Gallery space as a whole, in which it coexists with two other, very different, yet utterly complementary exhibitions by the curatorial collective What, How & for Whom and by the performance collective BADco., *A Place in the Sun* evokes a series of connotations (and/or denotations) that are largely present in the domain of contemporary visual and performing arts, as well as the especially interesting domain of museological and curatorial practices.

First of all, there is the open and vividly debated question of what should be done (and how) with those artworks that actually do not result in artefacts, where the result of the creative act is not a material object that could be preserved, catalogued, and then exhibited. The response that has meanwhile become classical, since it is applied generally and globally, and it is also evident in the concept of WHW's exhibition, is that the exhibition actually presents a form of documentation. "Archived documentation can sometimes take the role of a surrogate artwork. In that case, we may stumble upon certain problems at the formal level, such as determining the authorship or the genre, which also raises the question of redefining the object exhibited at the museum. For example, the authorized photograph of an action performed by Tomislav Gotovac on 26 December 1980 in front of the Five Wounds Church at Ilica no. 1a in Zagreb, which bears the title *Begging* (*Alms please, thank you*), is listed among the holdings of Museum of Contemporary Art Zagreb under the inventory number 3026. It is a surrogate of the artwork itself (the action), since Tomislav Gotovac is named as its author, while the photographer's name remains unknown." (*Muzeologija Journal* 40, 2003.)



This quotation illustrates very well the key problems which every curator or even a “mere” connoisseur of contemporary art must have faced at least ten times in his or her life, but, of course, cannot offer any solution to them. Better still, he or she will necessarily fall into the trap of readily accepting the classical role of the museum, which today also includes gallery venues, since they, although more dynamic and porous at the first glance as places for (re)presenting art, nevertheless remain, just like the museums, the arena of asserting and acknowledging specific power narratives.

Theodor Adorno has identified museums with mausoleums of art, since they primarily testify of the neutralization of culture. And regarding the fact that museums/galleries still dominate the horizon of our material culture, legitimizing various cultural forms and statements, their institutional and institutionalized practice of selecting, presenting, and documenting historiography (of art) creates values that control and interpret the past. Such management practice, primarily shaped by the force of political and economic factors, leave the museums/galleries with the possibility of also exhibiting the artworks, yet one should always keep in mind that it is the position of an authoritative institution which partly directs both our present and our potential future. The very act of selecting the (curatorial) topic, the exhibits, and especially their specific constellation in space, can be (and mostly is) used to fulfil a more or less outspoken political purpose, and it always results from a particular ideal (or even ideological) discourse. The exhibited artefacts – regardless of whether they are pure art or its ‘surrogates’ – are separated from the social reality in which they were created, which means that they are necessarily lobotomized and sometimes

Slobodan Šijan: A Place in the Sun,
Gallery Nova, 16.02.-24.03.2012,
photo: Ivan Kuharić

even transformed into lifeless invalids, set up exclusively for (short-term) consummation. Criticism of contemporary museums/galleries also “belongs” to museums/galleries, even against their will: critiques (and sometimes critics) are offered as a service, and opening invitations support this adherence with their texts, legitimizing allegiance to the institution – and today it is perfectly unimportant whether it is a museum of “national character” or an “avant-garde” gallery.

This is a result, among other things, of the process that started back in the mid-20th century. As early as the 1960s, the primary discourse of art-in-exhibition began to turn away from the critique of artwork as an autonomous object of study/criticism towards curatorial criticism, a form in which the space of the gallery is given priority over the artefacts themselves. Curatorial criticism differs from the traditional, modernist approach to art history primarily in that its subject – and even discourse – does not stop at discussing artists and artworks, but includes the curatorial work itself and the role of curators in designing the exhibition. By the 1990s, this dominant function assigned to the curators had transformed curatorship into a potential nexus of discussion, criticism, and debate, whereby the classical role of the art critic (as the representative of a parallel cultural discourse) was usurped by the neo-critical discourse of curatorship. Artists and curators were increasingly extending the basic parameters of exhibition as a form so as to include discussions that were more discursive, more dialogue-based, and more political (at least as potential markers), even if only loosely related to the exhibition content as such. Only in those cases when the ‘curatorial gesture’ was accomplished in a careful and unobtrusive way regarding both the exhibited artworks and the visitors (as it is the case with the other two exhibitions by WHW and BADco.), the gallery space could be established as a space of critique (at least potentially).

What does it all, in fact, have to do with Šijan’s artwork, one might ask. Well, essentially Tomislav Gotovac and himself became involved in the same thing some forty years ago – experimental cinema. Only applied in different fields. Or using different instruments. With BADco.’s exhibition, it is far more explicit, whereas with WHW it is somewhat more (self-)denying, yet still clearly manifest and easily readable.

Somewhat later than the authors whom they have quoted and used in abundance, another Frenchman, Gilles Deleuze, said about experimental cinema that one of its basic tendencies is to recreate, and then populate, a concentrated explosion of pure images. Therefore he considered the key meaning to reside precisely in this tendency. Indeed, although there are different taxonomies, experimental cinema is experimental (regardless of its genre or technique) when it adopts and researches a specific position; it is an orientation that avoids the most standard and most frequent function of film as a (more or less) work of art – a means of narration, of telling the story – focusing instead on the basic feature of cinema as a medium: that it makes things visible. Of course, the actual result can be political, poetical, expressive, or narrative, same as the contemporary practice of curatorship. Experimental cinema introduces formal tendencies and ways of expression, which are then accepted and absorbed by mainstream discursive practices. Deconstructing the constitutive elements becomes an inevitable, independent, and even necessary part of the artistic experiment.

Thus, if we follow literally what we have said above, the white and clean scale model from the beginning of this text, an image that catches the eye of each and every visitor of the exhibition venue, may be a fictional

representation of the museum/gallery, same as the cinema theatre. Or the temple. Gotovac would perhaps say that it is all the same. And he would be right – they are all fragments of a large *movie*.

I don't think of my cinematic practices as of something too serious, for something like our domestic cinematography... it can never be that serious. There are some great authors, of course, but somehow it seems to me that we are all just like children playing, trying to pretend that we're making real movies.

Petar Milat: We've planned this conversation to be partly about Slobodan Šijan himself, especially with regard to his exhibition *A Place in the Sun*, and partly about Slobodan's friendship with Tomislav Gotovac.

Slobodan Šijan: I've never explained or experienced breaks and continuities in any particular way – for me, it is all simply one continuous creative process, in which I am moving in a direction that enables me to do something. At some moment, it happened in the field of cinema, since they accepted me at the Film Academy. I had applied simply because Živojin Pavlović, whose films I was watching at the time and liked them a lot, was a lecturer there. So I thought that, if they took me in, perhaps I might learn something from that man. So they did, and I got involved in cinema, and things followed one another. I was lucky to be among those rare academy students in generations who got the opportunity to make a feature movie, since those generations were tragically maimed by the scandal around *Plastic Jesus*. So Tom's role in the history of Yugoslav and Serbian film was by no means small, even in the area of conventional and professional film, and particularly concerning experimental film and visual arts. The fusion of Tom and Stojanović was explosive, and it demolished one phase in Yugoslav film, the so-called black wave, and in my opinion it was a logical end of all that. They had brought the whole system to its ultimate consequences and it simply had to end that way.

Through some jobs that I did for TV while turning towards popular cinema, I managed to get the chance of shooting a feature movie. Tom played a crucial role in all that with his rather provoking attitude that there was no difference between avant-garde and commercial art. It's all the same, he claimed, and we had many debates on that. We quoted Erich Rohmer a lot, who is an exceptional author, yet also quite hermetic. That is my opinion, of course, and many will disagree, but I am voicing a belief that was prevalent in that esoteric group of fanatics who used to spend their time at the Cinematheque and it came to my mind while I was working on this exhibition. I was happy when I saw that it was going to take place in a cellar, since that is precisely where our Cinematheque was at that time: you descended into a cellar and then you stared at the screen as if it were a sun of some sort. And there... it played images of California, French movies, or that guy Dreyer... That's why this cellar is a perfect place for my homage to Tom.

But let me come back to why he was so important: it was exactly because of those debates and explorations concerning the dilemma

whether there was a difference between the avant-garde and commercial art, or was it all simply one creative activity in which you did something. As for me, he managed to convince me that it's all the same – John Ford and Man Ray... that it all functioned as it should, it's all movie, as he used to say. I was inclined to do experimental film after the Art Academy, but OK, I thought, if it's really all the same, I will try to do something in the popular domain, and so I began to make popular films. My experience as a viewer was telling me that comedies also aged more slowly – you can still watch the Marx Brothers, perhaps not all their films, but many still function today, while you can't say the same for some Oscar-winning melodrama.

And just like once I had moved from fine arts to cinema, I now dedicated myself to some esoteric reflections of mine, which I had no one to show to before, when I became involved in them: film leaflets, graphic and textual statements on cinema... Suddenly, today, there are some new people around me, people who can understand that. That's why I ž published a book *Film Leaflets 1976–1979 (with comments)* that offered additional explanations of such practices, and so the thing proliferated.

I was also into photography, continuing my research from the times – it was before I plunged into popular cinema – when I stood quite close to the scene around Student Cultural Centre, that is, to New Art Practice. So as the whole thing with cinema got harder to do, I returned to those things that were easier to create. I don't like to walk over dead bodies in order to shoot movies only for the sake of shooting movies. If one can work in a relatively normal way, fine, but if not – then I will turn to something that I can create without overcoming huge obstacles, since such obstacles can harm both what you do and the way you think.

So I published my book of pilgrimages to localities from Hitchcock's *Vertigo*. That journey resulted in a book called *Vertigo – Cinematic Poems*, and then I made a second edition, which I supplied with photographs, and I also did an exhibition separately from the book, which I called *Vertigo – Photo Sequences*. So gradually I was coming back from cinema towards the visual arts, simply because I didn't fare so great with my films. Then there was that large retrospective exhibition which I proposed to Dejan Sretenović, who was a curator at the Museum of Contemporary Art. It was important to me, since that was my research in photography, on paper, on video – in various media in which I grappled and explored para-cinematic and cinematic phenomena that interested me, and dealt with cinema in a different way. It happened that a critic from Belgrade came, it was Pavle Levi, who was at that time working on his book called *Disintegration in Frames*, and today he is exactly into the things I'm talking about – he's just about to publish a book called *Cinema by Other Means*... So, what I had in the form of so many works and sketches started to seem interesting and important – it was cinema by other means. By means of text, photography...

And then I was working on that book on Tom and finally finished it. I've tried to explain in many ways how important he was to me, but his career is also interesting because it was split between two cities, Zagreb and Belgrade. He is not the only such case, there are more in the history of our avant-garde, such as Micić for example, but with Tom it was specific because he came to Belgrade to make and study cinema, while in Zagreb he was already into collage, visual arts, actions, and



performances, most of which had remained private and unpublished. During one of my visits to Zagreb, I had an opportunity of visiting him and he showed me his collages, which was a revelation to me. I saw that he knew a lot about those things, since he often mentioned Vaništa, whom no one had ever mentioned at the Art Academy in Belgrade, not once in five years...

Slobodan Šijan: A Place in the Sun,
Gallery Nova, 16.02.-24.03.2012,
photo: Ivan Kuharić

Petar Milat: There is an interesting moment in the *Film Leaflets*, which served WHW and BADco. as an incentive for reflecting on the presentation of Croatia in Venice. One motif seems crucial to me: a text from 1999, on something that you call the international brotherhood of cinematic initiates, so I will read the entire quotation. So you speak of a "branch of the international brotherhood of cinematic initiates. Even though that branch has never been officially founded, it exists all over the world. Its members recognize each other in cinema theatres and film clubs, or at film festivals, by the movies they choose to see. I've stumbled upon the same faces in Belgrade, Paris, London, and Los Angeles, and the site of encounter was always some exclusive film screening, exclusive for the initiates and worthless for the 'film connoisseurs', who are in fact film tourists, such as we can find around us in great numbers." You've already mentioned that micro-culture, that handful of film enthusiasts, so could you say something more about it?

Slobodan Šijan: That is a syndrome of the past times. At that time you could see a film only if you went somewhere special, and that somewhere was not always Zagreb or Belgrade, some films could be seen only in Paris or

London. For example... in 1981 I was on my way back from Montreal, from a film festival, and I heard that there was a retrospective of silent movies by Howard Hawks at the Venice Biennial. So I changed my ticket and landed in Venice, since that was something you couldn't see anywhere else. And while I was approaching Venice, I saw a man coming from another direction – it was Tom. We met there for that reason alone. And we didn't even have tickets for the screenings, only the drive to see those obscure films that very few people had ever seen. It was the rarities that interested us; perhaps there was some kind of lunacy in that, I can't say. In any case, you had to be physically there in order to see the film. Today the situation is completely different: "Hey, have you seen..." "Yes, I've got a DVD... Want me to make a copy for you?", and whatever I mention to my students, they've got it. But when I check out whether they've seen it – well that's a different phenomenon. They play a small piece, look at some bloodbath scene, and then... OK, I've seen the film. But when you go somewhere, that really is an enterprise... for my generation, going around was mostly linked to seeing films.

Petar Milat: Now I would like to turn to the question of cinematic obsessions, more precisely linked to the title of this exhibition. It is interesting that George Stevens' *A Place in the Sun* was based on Theodore Dreiser's novel *An American Tragedy* – so it was transformed from an American tragedy into a place in the sun. an entire generation from Godard to Gotovac, this was one of the most crucial films, so perhaps you could explain your idea of the exhibition layout and how you see yourself, Tom, and George Stevens in it...

Slobodan Šijan: I've called the brotherhood "Filmus" after the pseudonym of Boško Tokin, who wrote flawless film reviews. There are few people who wrote about film and whose statements have remained quite solid until today. So, the brotherhood did not rank *A Place in the Sun* too highly, since other American directors were far more esteemed: Howard Hawks, Hitchcock, Ford... Even Farber did not like George Stevens, and he was one of the most brilliant critics of the "Filmus" orientation. He published a great book and coined the term "underground movies," which he used not for experimental film, but for hard-core American genre movies, B action movies, films that people would begin to appreciate as art only much later, rather than the "white-elephant" films, as Farber used to call them, referring among them precisely to George Stevens. In any case, it was a film that got all the official acclamations. But it was not the favorite of those who liked cult movies.

And that film has some of the most brilliant scenes concerning the director's solutions and innovations in accomplishing certain results. Tom was not interested in what the rest of the brotherhood said, he had his own taste and proclaimed this film to be a masterpiece. And if you hung out with him, you infused his opinion and had to believe it. Thus I came to love that film as well, even though it contained quite a few elements that I may not have liked as an artist. But with Tom you just couldn't help but love it. What I don't like as an artist – that is the visible ambition to create a masterpiece, to deal with great, important subjects. That is foreign to me. And this film aims precisely at that: dealing with a great tragedy, being a masterpiece.

Tom didn't care about these secondary issues, whether something was outdated or not... he was interested in whether it had, as he said,

“some real movie” in it, that is, powerful solutions that you could believe in, and innovation. For example, there is a series of close-ups in the scene in which Montgomery Clift and Elizabeth Taylor fall in love, and it has probably remained unsurpassed until the present day. Tom had an unerring eye for these things, so that *A Place in the Sun* was his invention, not because the film got so many awards, but because he proclaimed it to be a masterpiece. And then he would detect the “rippers” – who stole what from that film. Godard’s scene around the billiard table in *My Life to Live* – they pinched it from *A Place in the Sun*... and he was completely right.

In his later films, Tom also used this method, and it was between 2000 and his death that he made two great films of this type: *Dead Man Walking* and *Salt Peanuts*, in which he compiled his old films with the material from other people’s films. Thus, in *Dead Man Walking* he used a number of scenes from *Plastic Jesus*, while in *Salt Peanuts* he used his student films from the Film Academy, which were very radical, for one shouldn’t forget in which time they were made. For example, some were shot before Makavejev’s *Sweet Movie*, and they introduced a radical visualization of the erotic, which was quite drastic. *Salt Peanuts*, which was in that version called *SalTED Peanuts*, was particularly radical. It showed naked female bodies being inscribed with various symbols: the Communist star, the Swastika, David’s star, the hammer and sickle... That was a major scandal, which brought about a real cleansing action by the faculty’s Communist Party Political Commission – they even ordered a semiotic analysis and it all entered the official report.

Sabina Sabolović: What happens with Tom’s films at the moment of radicalizing the whole copyright issue? It seems to me that freedom, which was the basis of Tom’s worldview and the way he identified art and everyday life, in which he had the right to take what he needed and create something new out of it, in this radical perspective questions the way in which his artworks could continue their existence.

Slobodan Šijan: I think that, when speaking of Tom and his work, it remains an insoluble question. It all began in the era of socialism, when our law didn’t recognize the copyright of Western authors, so you could use whatever you wanted and how you wanted. Now it happens that large corporations have launched a struggle to enforce copyright. While the new copyright law was being made in Serbia, I spent three years with Makavejev trying to achieve that copyright to films produced during socialism should be returned to its authors – as they did, for example, in Bulgaria. And what happened? What happened is that the lawmakers received an order from Microsoft that the law should be implemented before a particular date so that some of their rights were included. Then I asked myself about my own case. My films are screened all over and I have nothing of it. So, it is only about corporative profit – that they claim to be fighting for the author’s rights has nothing to do with the truth – they fight only for those rights which they possess, and they don’t give a damn about the rights of individual authors. Mak and I consulted a lawyer and he told us: “Mr. Šijan, Mr. Makavejev, the only persons who have managed to get some money out of copyright in Serbia were Ceca Ražnjatović and Mira Marković*.” We said thank you and goodbye and gave up.

* Svetlana “Ceca” Ražnjatović is a popular Serbian turbo folk singer and widow of the assassinated paramilitary warlord and indicted war criminal Željko Ražnatović - Arkan. Mirjana “Mira” Marković is a Serbian politician, widow of Slobodan Milošević, currently in exile in Russia hiding from the indictment for ordering the killing of journalist Slavko Ćuruvija. (Ed.)

If I had to choose between freedom of use and regulation, I would choose freedom over regulation, even though artists would benefit from regulation, if it were fair. However, I don't believe that in this struggle against the corporations individual artists can enforce their rights, at least not in this wild system in which we live in Serbia. In such a system, it is far better to have the possibility to play with other people's art, as Tom did.

Audience question: A moment ago, you mentioned Rohmer as your common reference with Tom, but then you went on to other topics. Could you say a bit more about that?

Slobodan Šijan: It is an interesting aspect of our cinephile relationship, since Rohmer, who was an utterly authentic author, basically started a new trend in analyzing Hollywood movies, and he wrote the first book on Hitchcock. He said that differentiating between serious and popular art is an error in thinking. I liked that, since I completely agreed with him, and it was especially relevant because it came from such a refined and cultured author. But that was a general feature of French cinema at the time and the new wave had a lot to do with our convictions. Take Resnais, for example – there you find powerful links to B-movies and thrash, with bad science fiction... he explored all those paths and aberrations, but in his own, very original way, which had nothing to do with mass audiences. He would find references and use them in an artistic way, which had to do with surrealism, comics, and various other genres of popular culture. There is a conflict around that, which has never been settled in Serbia – conflict between popular and official or elite cultures and art, if there is something like that when we talk about Art with a capital A. Concerning cinema, the problem is that it does not entirely fit within the term "art", it spreads like some sort of a jellyfish, and leaves room for asking what is artistic there after all, what is popular culture there; and it is risky to limit or thwart that. I think that in those countries which have never had powerful popular culture that conflict has basically never been settled, since it has never been defined what is what.

Audience question: Let me expand my question with another Frenchman from the same period – Jean-Pierre Melville...

Slobodan Šijan: Sure, it all started with Melville, as one film leaflet of mine says.

Audience question: His fascination not only with the American cinema, but also with America as such – how similar was it with you and Tom? Were you also fascinated with the country itself, rather than just its cinema?

Slobodan Šijan: The similarity is only formal, since the starting point is different. Melville was a prominent member of the French resistance movement, which fought against the occupation, he was in the innermost circle with the movement's leaders, who were arrested and imprisoned and tortured in labor camps. French love was largely love for the liberators, who came and brought not only freedom, but also music and movies.

Our starting point was Yugoslav socialism, an unlocked cage, so to say, from which we were observing. For me, America was a project that I lived and outlived, something that I needed to "process" that huge

fascination. It was our instinctive necessity, but also an attitude of our provincial setting and the cinematic dream that was coming down from the screen. One shouldn't forget that the power of cinema was huge at the time. Television was rudimentary and real information came from the movie screen. And it was not only us who felt that way. Recently I talked with one Turkish director, and he told me that he has seen some Turkish films that imitated the American ones, and he could find pop-culture in them – from naked breasts to the Turkish superman or some other character in a costume of that sort, which they considered fascinating. Tom did it brilliantly back in 1977, in his revision of his own film *Blue Rider* (shot in 1964), in which the soundtrack by Art Blakey was substituted by that of the TV-series *Bonanza* – it was one of his major interventions in the trilogy called *Line – Blue Rider – Circle*. He inserted the matrix of American ideology which was perpetuated in the TV series into this type of experimental film, thus actually substituting the repressive setting in which the characters from the Belgrade pubs lived, while at the same time, the English dialogue from *Bonanza* was about a Chinese man who wanted to buy an American flag for a holiday, yet no one would sell it to him, because he was Chinese. That intervention, the ready-made sound-track, worked in a great way, Tom was great with such things. And for me that trilogy is a masterpiece of European cinema.

Audience question: That is a revisionist approach. We could say the same for the relationship between your *Strangler* vs. *Strangler* and the *Boston Strangler*...

Slobodan Šijan: These are quotations. In my *Strangler*, some scenes were directly inspired by the *Boston Strangler*. But that is not a remake. I did a remake once. My film *Poor Little Humsters* was a remake of the brilliant TV play written by Gordan Mić. There you modernize the whole thing a bit, but you use the same dramaturgic foundation. In the *Strangler*, the reference is of the postmodern type, a quotation. That method became extremely popular in my generation. Only one generation earlier, with the "black wave" artists, originality was everything, it was an obsession... Žika should never be like Makavejev... if someone found a similarity, it was a disaster. We wanted to make films like someone else, like those whose films we liked. That is a completely different approach. For example, I enjoyed inserting the singing Roma because it had been done so brilliantly in *It Rains in My Village*...

When Žika Pavlović died, they invited me to help assemble the materials that he had left behind him, and I cooperated with the great director Aleksandar Petković. There was a scene in which the main character kissed a woman and it seemed directly copied from *A Place in the Sun* – that famous scene in which Montgomery Clift and Shelly Winters kissed while their faces were hidden in darkness. I mentioned it to Aleksandar thinking that I was complimenting him, but he blushed as if I had caught him in theft. That difference between generations is still present.

For instance, I am not embarrassed to say that I am also an exhibit in this gallery, since I am in a way Tom's piece of work, he made me the way I am, and I am proud of it.





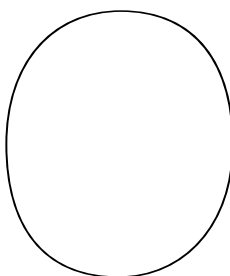
Kako tumačiti "Videnje"

(video instalacija)

Mischa Twitchin

S engleskoga prevela Marina Miladinov

1.



nima "koji na ovaj ili onaj način održavaju cirkulaciju između individualne mašte, kolektivne mašte i fikcije, i ne žele odustati od toga da se izlože čudu susreta" – takvim "stvarateljima" antropolog Marc Augé poručuje: "Budimo budni."⁰¹

Pitanje "susreta" sugerira alternativu u odnosu na puki automatizam te "cirkulacije" i apstrakciju noetičkoga u političkoj ekonomiji slika.

One koji žele zauzeti stajalište o tome kako se mogu zamisliti oblici života, taj antropolog "naše" suvremene neobičnosti poziva na otpor; otpor protiv smrtonosnih fikcija svijesti, koje poput virusa cirkuliraju u mreži slika, u kojoj se prepoznavanje odbacuje kao puka razmjenska vrijednost u službi semio-kapitalizma.

"Semio-kapital je zapao u krizu prekomjerne proizvodnje", piše Franco Berardi, "ali oblik te krize nije samo ekonomski, nego i psihopatski. Kod semio-kapitala se ne radi o proizvodnji materijalnih dobara, nego o proizvodnji psihičke stimulacije. Mentalni okoliš zasićen je znakovima koji proizvode neku vrstu stalnog nadražaja, trajnog električnog šoka..."⁰²

Farmakološka grana industrije svijesti iskorištava iste te "poremećaje" pozornosti, gdje se ljudska mašta ekstrahira iz obrazovanja ili umjetnosti poput vode iz tla za proizvodnju Coca Cole. Konzumerizacijom prepoznavanja (kao "prijatelja", na primjer) preko prijenosnog, mobilnog "infotainment" zaslona, "aplikacije" serijski kloniraju interese svijesti, nudeći doživljaj "komunikacije" kao robu. Kakav je potencijal za otpor preostao u obrazovanju ili umjetnosti, možda kao anakronizam, u tome da se ne bude "pametna"?

⁰¹ Marc Augé, *The War of Dreams*, prev. Liz Heron (London: Pluto Press, 1999.), 120.

⁰² Franco Berardi, *Precarious Rhapsody*, prev. Arianna Bove i dr. (London: Minor Compositions, 2009.), 45.



2.

"Kako slika govori?"

Jean-Luc Nancy razlikuje oblike stvaranja slike – slikanje, film, video i kazalište – s obzirom na medij-nositelj (slikarsko platno, filmsko platno, monitor i pozornica) i glagole povezane s njihovom umjetnošću: "Video znači 'vidim', dok *theao* znači 'gledam' (a *kineo* znači 'krećem se')... [a] *pingo* znači prije svega 'ukrašavam nitima u boji', odnosno 'tetoviram'."⁰³

Jezik optužuje sliku da lažno poistovjećuje medij sa njime. Glagoli sugeriraju razne oblike pozornosti kao psihičke odnose prema vremenu koji su također fizički stavovi. Paradoksalno je da u riječi "video" prvo lice glagola imenuje medij: njegov *proton pseudos*. Taj termin, preuzet iz Freudove analize⁰⁴ simptomatičnog "susreta" sjećanja i iskustva (kao asinkronih) vrijedi za svaku od triju verzija naše rasprave "o viđenju". Pridaje li se djelovanje mediju – kao da on sam "vidi"? Ili se tu definira vizualna slika time što je viđena, prisutnošću gledatelja (kao da je, obrnemo li Rimbaudovu formulu, Drugo ustvari Ja)? No što ako je medij misaonog tipa, kao dar pozornosti (u odnosu između svojih različitih osjetila)?

"'Gledam', 'krećem se' i 'vidim' ne označavaju položaje pretpostavljenoga 'gledatelja', niti pretpostavljenoga 'umjetnika'. Ti glagoli označavaju činjenje djela, način na koji se ono čini i stvara, što čini osjetilu ili kako *tvori smisao*." (Nancy⁰⁵)

Kako "nam" se ona – slika – obraća kada je se čini vidljivom ili tumači montiranjem? Kako montiranje (koje odražava ono zvuka) nadomještava vrijeme viđenja, stvarajući privremeni osjećaj "viđenja", kao i onaj slušanja?

3.

Video instalacija *O viđenju* je triptih koji prikazuje parataksički odnos između vidljivog i razumljivog.⁰⁶ U prvom od triju dijelova koji će se snimiti – *The Piano Tuners* – priča vuče korijene iz Beckettova romana *Watt*, i opisuje stanje uma dok se percipira u doživljaju viđenja, pokušavajući taj doživljaj učiniti razumljivim sebi onako kao što ga pamti. Vizualna montaža te snimljene izvedbe kasnije je popraćena dvama različitim zvučnim zapisima – od kojih je svaki istraživao tumačenje vidljivoga, promišljajući o etici "viđenja". Drugi dio koji će se snimiti – *Eye Lust* – nadahnut je esejem Paula Virilia i bavi se ekologijom vida; a treći, *I Was the Eyes of the ICRC*, crpi iz svjedočanstva Mauricea Rossela (kojega je intervjuirao Claude Lanzmann), koji pokušava drugima razjasniti iskustava kojih se sjeća iz vremena dok je bio predstavnik Međunarodnog crvenog križa u Njemačkoj tijekom Drugog svjetskog rata.

Čini se da film(ovi) snima(ju) izvedbu uživo (i doista je tako), koja je zatim ponovno zamišljena (ili protumačena) kroz montiranje, odražavajući na vizualan način glazbenu montažu (u Beckettu i Viriliju s ulomcima iz Györgya Kurtága, a u Rosselu s popularnom plesnom glazbom snimljenom u Ženevi i Pragu upravo u vrijeme koje se spominje u svjedočanstvu). Identitet "predstave" je preoblikovan, čime je ona postala usporediva sa samom sobom – apstrahirajući njezinu sliku iz određenog vremena i prostora u beskonačnu mogućnost "videa". Kao instalacija, filmovi se gledaju i uzastopno i istodobno; kompozicija triptiha ovisi o tome koja se glazbena podloga sluša i kojim redom, a svaka kao da govori (o) "istoj" (snimljenoj) izvedbi i obraća joj se. "Video" predstave se zatim obraća okolnostima viđenja, promišljajući o okolnostima vlastite viđenosti.

03 Jean-Luc Nancy, *The Ground of the Image*, prev. Jeff Fort (New York: Fordham University Press, 2005.), 74.

04 Sigmund Freud, *Project for a Scientific Psychology*, prev. James Strachey (London: The Hogarth Press, 1966.), 352-359.

05 Nav. dj., 74.

06 Filmove snimljene s Britt Hatzius pogledajte ovdje: http://shunt.co.uk/mischa_twitchin/on_seeing.html. Fotografije uvrštene u ovaj prilog snimila je: Benedetta Ubezio.



4. "Kako slika govori?"

Kakva pitanja upamćena slika postavlja "nama"? Koje je pitanje *slike* (za razliku od pitanja postavljenog o njoj)? Što bi nam ljudska slika još imala reći, iskomunicirati? Što je "ljudskost" snimka izbliza (koji je Béla Balász nazvao "pjesništvom filmske umjetnosti"⁰⁷)? Što je antropomorfizam tijela rasječenog i ponovno sastavljenog – učinjenog vidljivim – u smislu tehnologije kojom se ono što to tijelo kaže može iznova napisati?

"Jezikom slike; odnosno, jezikom bez glagola i imenica, jezikom infinitiva i veznika. Kako smisao čini nešto viđenim?" (Nancy⁰⁸)

Uz te vektore i njihovu montažu, što bi od nas moglo biti prepoznatljivo u slici – ili čak "prema" slici, u obraćanju pozornosti i poput njega? Kako se "video" vraća kao pitanje vlastite razumljivosti? Tko, ili što, je subjekt čije se prepoznavanje traži u djelu, u njegovu načinu obraćanja? Čime ono privlači "nekoga", "gledatelja" – neodređeni subjekt – preko zajedničkog osjećaja hipomnezične "budnosti"?

5.

Kako bi se u "ratu snova" antropomorfizam "videa" mogao oduprijeti reproduciranju onog nikoga od "potrošača", kao ne-susretu sa slikom "samog" medija?

"Ikonologija je izvorno, u kontekstu povijesti umjetnosti, bila ograničena samo na umjetnost. Danas je zadaća nove ikonologije da povuče vezu između umjetnosti i slika općenito, ali i da ponovno uvede tijelo, koje je bilo marginalizirano zbog naše fascinacije medijima ili je pak postalo nepoznato poput stranca u našem svijetu. Današnja masovna konzumacija slika traži naš kritički odgovor, koji pak traži naše spoznaje o tome kako slike djeluju na nas". (Hans Belting⁰⁹)

Što se tiče djelovanja slika: "Pitanje je sljedeće: zašto, na koji način i kako proizvodnja slika sudjeluje u *destrukciji ljudskih bića*?" (Georges Didi-Huberman¹⁰)

⁰⁷Béla Balász, "Visible Man", prev. Rodney Livingstone, u: Erica Carter (ur.), *Béla Balász: Early Film Theory* (New York: Berghahn Books, 2011), 41.

⁰⁸Nav. dj., 75-76.

⁰⁹Hans Belting, "Image, Medium, Body: A New Approach to Iconology", u: *Critical Inquiry* 31/2 (zima 2005.), 319.

¹⁰ Georges Didi-Huberman, "How to Open Your Eyes", prev. Patrick Kremer, u: Antje Ehmman i Kodwo Eshun (ur.), *Harun Farocki: Against What? Against Whom?* (London: Koenig Books, 2009.), 46.



Making sense of "Seeing"

(a video
installation)

Mischa Twitchin

1.

o those "who, somehow or other preserving the circulation between the individual imagination, the collective imagination and fiction, will not give up incurring the miracle of the encounter" – to such "creators" the anthropologist Marc Augé makes an appeal: "Let us be vigilant."⁰¹

The question of an "encounter" suggests an alternative to the mere automatism of this "circulation", to the abstraction of the noetic in a political economy of images. To those who would take a position on how forms of life can be imagined, the anthropologist of "our" modern strangeness appeals for resistance; for resistance to the deadly fictions of consciousness, circulating like viruses in the image network, in which recognition is discredited as simply an exchange value in the service of semio-capitalism.

"Semio-capital," Franco Berardi writes, "is in a crisis of overproduction, but the form of this crisis is not only economic but also psychopathic. Semio-capital is not about the production of material goods, but about the production of psychic stimulation. The mental environment is saturated by signs that create a sort of continuous excitation, a permanent electrocution..."⁰²

The pharmacological branch of the consciousness industry exploits these same "disorders" of attention, where human imagination is extracted from education or art like ground water for the production of Coca Cola. With the consumerisation of recognition (as "friends", for example) through the handheld, mobile infotainment screen, the interests of consciousness are serially cloned by "apps" offering the experience of "communication" as a commodity. What potential for resistance remains in education and art, perhaps as anachronisms, in failing to be "smart"?

⁰¹ Marc Augé, *The War of Dreams*, trans. Liz Heron, London: Pluto Press, 1999, p.120.

⁰² Franco Berardi, *Precarious Rhapsody*, trans. Arianna Bove, et al., London: Minor Compositions, 2009, p.45.



2.

"How does an image speak?"

Jean-Luc Nancy distinguishes forms of image making – painting, cinema, video, and theatre – in terms of their medium support (the canvas, the screen, the monitor, and the stage), related to the verbs associated with their art: "Video means 'I see', whereas *theao* means 'I look' (and *kineo* is 'I move')... [and] *pingo* means above all 'to embroider with threads of colour,' or else 'to tattoo'."⁰³

The linguistic gives the lie to an image's identification of the medium with itself. The verbs suggest various modes of attention, as psychical relations to time that are also physical attitudes. It is a paradox that with "video" the first person of the verb names the medium: its *proton pseudos*. This term, adopted from Freud's analysis⁰⁴ of the symptomatic "encounter" of memory and experience (as asynchronous) holds for each of the three versions of "on seeing" discussed here. Is agency attributed to the medium – as "seeing" itself? Or does it define the visual image by its being seen, by the presence of a viewer (as if, in an inversion of Rimbaud's formula, the Other is an I)? But what if the medium is that of thought, as the gift of attention (in a relation between its different senses)?

"'I look', 'I move', and 'I see' do not designate the postures of the presumed 'spectator', nor of the presumed 'artist'. These verbs signify the work's *doing*, its manner of doing and making, what it does to sense or how it *makes sense*." (Nancy⁰⁵)

How does it – the image – speak to "us", in being made visible, made sense of, by editing? How does the editing (echoing that of the sound) make for a time of seeing, creating a temporal sense of "seeing", as equally one of listening?

3.

The video installation *On Seeing* is a triptych that stages a paratactic relation between the visible and the intelligible.⁰⁶ In the first of the three parts to be made – *The Piano Tuners* – the narrative draws from Beckett's novel *Watt*, describing a state of mind as it perceives itself in the experience of seeing, attempting to make this experience intelligible to itself as it is remembered. The visual edit of this filmed performance was later returned to with two distinct sound tracks – each exploring a making sense of the visible, reflecting on the ethics of "seeing". The second part to be made – *Eye Lust* – draws from an essay by Paul Virilio, addressing an ecology of vision; and the third, *I Was the Eyes of the ICRC*, draws from the testimony of Maurice Rossel (interviewed by Claude Lanzmann), trying to make intelligible to others his remembered experience as the International Red Cross representative in Germany during the Second World War.

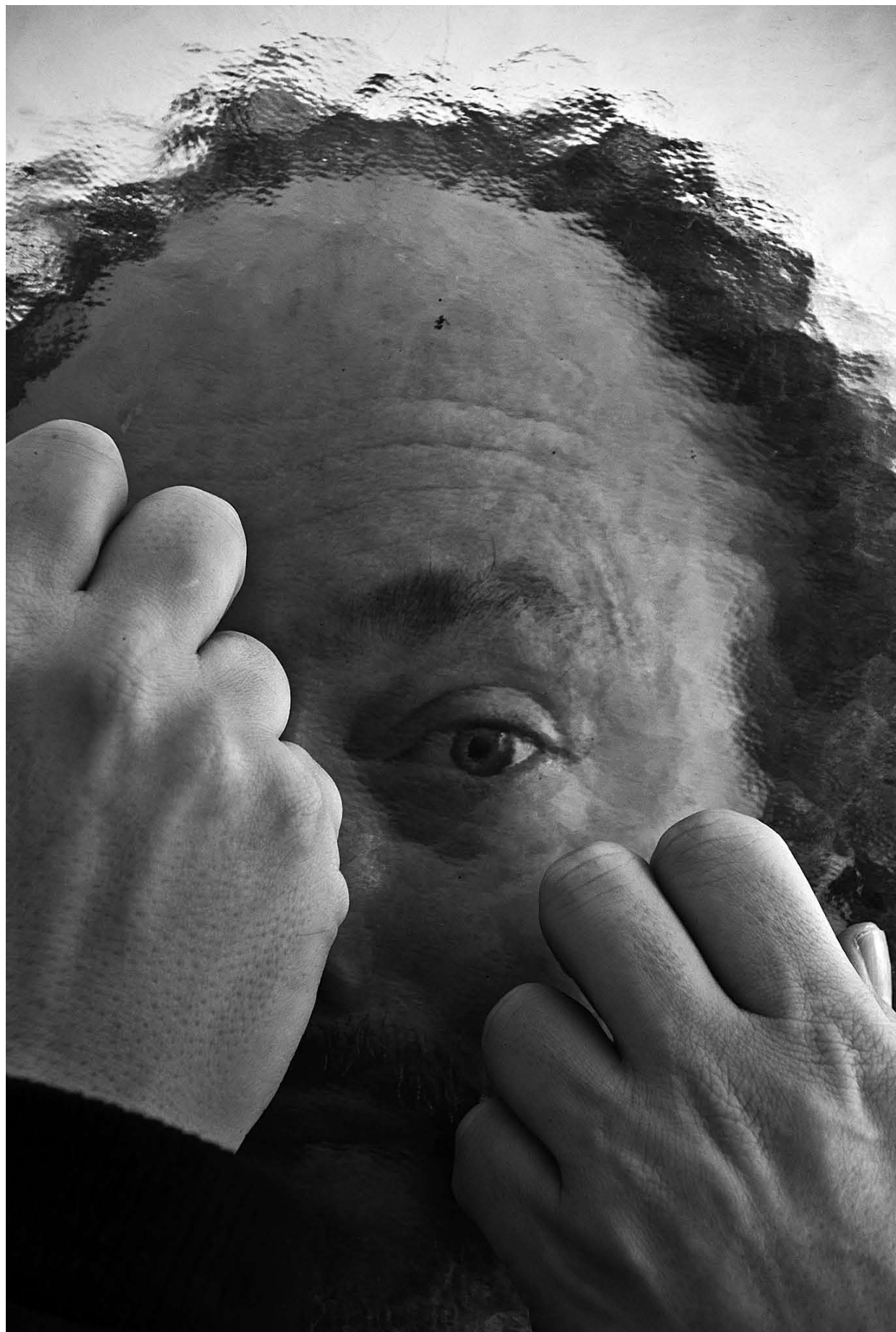
The film(s) appear to record a live performance (which in fact they do), which has then been re-imagined (or made sense of) through editing, echoing visually the musical montage (in the Beckett and Virilio with fragments from György Kurtàg, and in the Rossel with popular dance music recorded in Geneva and in Prague at the very time referred to in his testimony). The identity of "the performance" is reframed, making it comparative to itself – abstracting its image from a definite space and time into the indefinite possibility of the "video". As an installation, the films are

03 Jean-Luc Nancy, *The Ground of the Image*, trans. Jeff Fort, New York: Fordham University Press, 2005, p.74.

04 Sigmund Freud, *Project for a Scientific Psychology*, trans. James Strachey, London: The Hogarth Press, 1966, pp.352-359.

05 *Op cit.*, p.74.

06 See the films, made with Britt Hatzius, at: http://shunt.co.uk/mischa_twitchin/on_seeing.html. The photographs accompanying this article were taken by Benedetta Ubezio.



viewed both sequentially and simultaneously; the composition of the triptych depending upon which of the soundtracks has been listened to and in which order, each seeming to speak of and to the "same" (filmed) performance. The performance "video" then speaks to the conditions of seeing, reflecting on the conditions of its being seen.

4. "How does an image speak?"

What questions does the remembered image pose for "us"? What is the question of the image (distinct from the question posed *about* it)? What might the human image have to say to us still, to communicate? What is the "humanity" of the close-up (which Béla Balász called "the poetry of cinema"⁰⁷)? What is the anthropomorphism of a body cut up and recomposed – made visible – in terms of a technology through which what it says can then be re-written?

"In an image's language; that is, in a language with no verb or substantive, a language of infinitives and conjunctions. How does sense make something seen?" (Nancy⁰⁸)

With these vectors and their montage, what of ourselves might be recognisable in the image – or, indeed, "after" the image, in and as the giving of attention? How does "video" return as a question of its own intelligibility? Who, or what, is the subject whose recognition is sought in the work, in its mode of address? What is its appeal to "someone", to a "viewer" – to an indefinite subject – through a shared sense of hypomnesic "vigilance"?

5.

In the "war of dreams", how might the anthropomorphism of "video" resist reproducing the no-one of the "consumer", as a non-encounter with the image of the medium "itself"?

"Originally, iconology, in art history's terms, was restricted to art alone. Today, it is the task of a new iconology to draw a link between art and images in general but also to reintroduce the body, which has either been marginalised by our fascination with media or defamiliarised as a stranger in our world. The present mass consumption of images needs our critical response, which in turn needs our insights on how images work on us." (Hans Belting⁰⁹)

Concerning the action of images: "The question is the following: why, in which way, and how does the *production of images* take part in the *destruction of human beings*?" (Georges Didi-Huberman¹⁰)

07 Béla Balász, "Visible Man", trans. Rodney Livingstone, in Erica Carter (ed.), *Béla Balász: Early Film Theory*, New York: Berghahn Books, 2011, p.41.

08 *Op cit.*, pp.75-76.

09 Hans Belting, "Image, Medium, Body: A New Approach to Iconology", in *Critical Inquiry*, Vol.31, n.2 (Winter 2005), p.319.

10 Georges Didi-Huberman, "How to Open Your Eyes", trans. Patrick Kremer, in Antje Ehmman and Kodwo Eshun (eds.), *Harun Farocki: Against What? Against Whom?* London: Koenig Books, 2009, p.46.







[In the Wake of McClure] [=Nakon McClurea]

Bruce McClure u razgovoru s Mariom Kozinom

Razgovor s engleskoga preveo Mario Kozina

Bruce McClure prvi je puta nastupio u Hrvatskoj 2010. godine u sklopu 25 FPS-a, Internacionalnog festivala eksperimentalnog filma i videa, kada se domaćoj publici predstavio dvjema izvedbama: *Treeshade Looms Up Behind the Jostling* i *There Was Someone Else Behind It*. U oba slučaja koristio je postojeći filmski materijal iz, kako navodi u programskim bilješkama, ptičje doku-drame *Ptice iz sjevernih predjela* (*Birds of Northern Places*) iz 1950-ih, koje je zatim podijelio na nekoliko dijelova, i to tako da je vrpce prerezao na mjestu gdje završava kadar. Vrpce bi zatim povezao u kružne petlje nejednake duljine, stavio ih jednu preko druge te ih zatim projicirao na platno kroz nekoliko projektora, što bi zbog nepoklapanja dužine dviju traka stvaralo dojam nestabilnosti prikaza i distorziranosti slike i zvuka. Nakon prvoga dijela, u kojem je slika na platnu *oklijevala* između artikulacije i rastapanja, uslijedio je FIST gdje je napustio figurativne osobine zapisa iz prvoga dijela i pozabavio se variranjem njihovih ritmičkih kvaliteta u slici i zvuku.

Performans koji je izveo u ožujku 2012. u sklopu umjetničkog i teorijskog skupa Actionable Image *To ne može ili možda nije briga, ali Guinnesses* na neki je način bio još radikalniji od onoga što smo vidjeli dvije godine ranije: Bruce više nije posegnuo za *footageom* ptica "da bi nam se svidio", nego za ručno obrađenim materijalom u kojem je crne i bijele dijelove filmske emulzije prekrivao trakama kako bi stvorio geometrijske oblike, što je projiciranjem na platnu izazivalo nepravilnosti i varijacije na "geometrijsku" temu. Njihova ritmička izmjena ponovno je stvarala izrazito snažan efekt *flickera*, tj. bljeskajućih svjetala snažne frekvencije, čija je visceralna snaga bila pojačana jednako intenzivnim zvučnim zapisom.

Iskusniji su gledatelji u nastupu mogli iščitati malu povijest filma kao umjetnosti i institucije: geometrijske apstrakcije u sjećanje su prizivale autore

Bruce McClure, *To ne može ili možda nije briga, ali Guinnesses* / *It may not or maybe a no concern of the Guinnesses*, 2012, photo: Damir Žižić



iz prve filmske avangarde 1920-ih, posebice Vikinga Eggelinga i Hansa Richtera, dok je intenzivan *flicker* neizbježno podsjećao na istoimeni klasik Tonyja Conrada iz 1965. godine. Nadalje, visceralnost McClureovih projekcijskih izvedbi asocijativno zalazi i u područje filmske arheologije, tj. perioda kada se film prikazivao u sklopu vodviljskih nastupa kao jedna u nizu atrakcija namijenjenih širokoj publici. Zbog treperenja nitratne vrpce koje je, kako se vjerovalo, moglo izazvati oštećenja vida, te zbog njihove lake zapaljivosti, filmske su projekcije također posjedovale i auru opasnosti, zbog čega su viši slojevi društva na film gledali kao na "nasilnu stimulaciju živaca" namijenjenu zabavi radničke klase, o čemu piše Noël Burch u *Life to Those Shadows* (1990).

Druga asocijativno-interpretativna linija McClureovih nastupa vezana je uz *Finneganovo bdijenje* (*Finnegans Wake*), avangardni roman Jamesa Joycea iz 1939. godine, koji je zbog specifičnog pristupa jeziku gotovo neprevodiv na strane jezike. Morfologija i sintaksa u njemu služe kako bi se istražili zvukovni i ritmički potencijali jezika, dok je njegova semantička, "referencijalna" komponenta gurnuta u drugi plan. Prevesti ovo djelo značilo bi "izdati ga", što je ideja kojom se Bruce poigrao u samom nazivu svoga nastupa, koji je nastao ubacivanjem prvoga retka iz treće knjige *Finneganovog bdijenja* u jedan od programa za prevođenje dostupnih na internetu. Distorziranost, izlomljenost i nezgrapnost prijevoda analogan je pokušajima intelektualiziranja Bruceovog djela, kao i prvoloptaškom guranju u kalupe filmsko-povijesnog nasljeđa, što je boljka kojoj ni sâm nisam uspio umaći u pisanju ovoga uvoda. U vlastitu obranu mogu reći da ni Bruce ne bježi od referiranja na filmsku arheologiju i naslijeđe filmske avangarde, ako ni iz kojeg drugog razloga, onda da bi ga prisvojio, prilagodio i/ili ismijao.

Bruce mi je jednom prilikom priznao da i sâm uživa u intelektualnoj dimenziji onoga što radi, ali ju ne smatra nužnom za razumijevanje. Naglasak je na visceralnosti i spektakularnoj strani nastupa, kao i na realnom strahu od toga da će ti oči iskočiti iz duplji, bubnjići eksplodirati, a da će se kino usred "turbulencije" raspasti. Metafora raspada kina (tj. filma kao umjetničkog medija i izvedbeno-prikazivačkog događaja) u njegovoj izvedbi dobiva i dodatni sloj značenja. Koristeći projektor umjesto kamere kao ključni element u proizvodnji filmskog *spektakla*, Bruce naglašava izvedbenu stranu prikazivanja i gledanja filma u kinu, a stavljajući sebe i svoj filmski instrumentarij u isti prostor u kojem se nalazi i publika, njegovi radovi dobivaju i kazališnu dimenziju. Ne treba zaboraviti ni programske knjižice i letke (koje svojim igrama riječi i referencama također doživljajno i značenjski obogaćuju nastupe), spontana obraćanja publici prije izvedbe i dozu opasnosti i nepredvidljivosti same projekcije, zbog koje njegovi performansi dobivaju i elemente vodvilja.

Radovi Brucea McClurea (po)miću granice filma i dovode ga u vezu s ostalim umjetničkim praksama. Iskustvo gledanja i slušanja njegovih projekcijskih izvedbi možda se najbolje može opisati kao turbulencija, audiovizualna elementarna nepogoda čija visceralna snaga izaziva potres u shvaćanju kina kao mjesta pasivne i jednoznačne konzumacije vizualnih i zvučnih sadržaja. Na neki način, to je i dadaistički pokušaj da se poput elementarne nepogode obruši na sve ono što (mislimo) da znamo o filmu kao umjetnosti i instituciji, filmskoj povijesti, avangardi i izvedbenim umjetnostima, te poziv da od preostalih krhotina i fragmenata izgradimo potpuno nov, granicama neopterećen odnos prema umjetnosti i načinu na koji je doživljavamo.

Mario Kozina: U svom prošlom zagrebačkom performansu koristio si snimke ptica, dok je materijal koji si jučer koristio bio bez nasnimljenog slikovnog zapisa. Možeš li objasniti kako odabireš materijal s kojim radiš?

Bruce McClure: Snimke koje koristim nikada ne radim sâm, nego uzimam nešto što već imam i što mi je dostupno. U performansima u kojima sam koristio snimke ptica, želio sam imati sadržaj snimljen kamerom, u ovome slučaju crno-bijeli zvučni film o pticama na sjeveru. Taj sadržaj mi je bio zanimljiv jer je u sebi imao životinje, a pomislio sam da bi takvo što moglo privući određenu dozu pažnje, jer ljudi vole gledati životinje. Također, odabrao sam ih jer su snimke ptica i prirode neutralnije od npr. reklama iz 50-ih i 60-ih ili propagandnih filmova iz istoga razdoblja, što su stvari napunjene svakakvim značenjima kojima se nisam želio baviti. Sama činjenica da se radi o crno-bijeloj i desetljećima staroj snimci materijalu daje određenu dozu nostalgije (tako da ni ovo nije bilo u potpunosti neutralno). Ipak, bilo je to nešto najbliže neutralnosti što sam mogao naći. U jučerašnjem sam nastupu koristio ručno napravljeni materijal koji je također prilično neutralan, iako se uz intervale crnog i bijelog, pravokutnike i *flicker* također vezuju asocijacije uz prvu filmsku avangardu i animacije iz 1920-ih i 1930-ih, zatim radove Petera Kubelke, Tonyja Conrada itd. Tu su zatim i asocijacije na minimalizam u slikarstvu, Ellswortha Kellyja i sl. Ono što želim reći je da čak ni moj odabir rada u crnoj emulziji nije neutralan, jer je i on krcat asocijacijama, ali sretan sam da im se mogu ponovno vratiti.

Mario Kozina: Jesi li uvijek odabirao neutralni filmski materijal za svoje performanse?

Bruce McClure: U početku sam radio s onime što se zove *slug*, tj. materijalom koji su montažeri koristili u televizijskim produkcijama kada su trebali popuniti prostor na filmskoj ili video-traci. To su uglavnom bile snimke humorističnih serija s američke televizije iz 1950-ih, 1960-ih i 1970-ih poput *I Love Lucy*, *My Three Sons* i *Daniela Boonea*. Na te sam materijale primjenjivao naprave koje su proizvodile stroboskopska svjetla, te rezač (*splicer*), prematače (*rewinds*) i projektore, a ideja je bila pronaći način da ukinem sliku na *slugovima*, koja je i sama bila prethodno oštećena grebačem kako se snimke ne bi mogle komercijalno iskorištavati. U materijal sam intervenirao različitim aparatima: grebao bih ga, ulazio bih u zvučni zapis kako bih promijenio zvuk, utjecao bih na sliku i sl. To su bili moji najraniji radovi.

Mario Kozina: To si radio uživo?

Bruce McClure: Ne, radio sam to u studiju. Nisu to bio performansi kakve izvodim danas, čak sam puštao druge ljude da ga projiciraju. Tada sam još uvijek bio "klasični filmaš".

Mario Kozina: Kada si počeo sam projicirati svoje filmove?

Bruce McClure: Ubrzo nakon toga. Jedna od prvih projekcija bila je u kinu s 10-ak mjesta koje se zove *Microcinema* u Anthology Film Archives u New Yorku, gdje ovakve stvari možeš vidjeti svaki tjedan za cijenu od 5 dolara. Drugo mjesto gdje bih puštao filmove bili su barovi. To sam počeo raditi oko 1994. ili 1995. i to je zapravo ono što i danas radim: donesem svoje stvari i postavim ih, izvedem svoj performans i odem. Radio sam i svjetlosne instalacije za vrijeme *rave partyja*.

Mario Kozina: Zašto ti je bitno izvoditi projekcijske performanse u istom prostoru u kojem se nalaze gledatelji?

Bruce McClure: Između 1995. i 1996., još dok sam radio sa stroboskopskim diskovima i bljeskajućim svjetlima koje bih postavljao u barovima ili na *raveovima*, prijatelj me pozvao na performans Kena Jacobsa koji se zvao *Bi-Temporal Vision: The Sea* (1994). To je bio prvi projekcijski performans koji sam vidio. U isto vrijeme čitao sam knjigu o filmskoj arheologiji, tj. o filmu kao tipu zabave koji se razvio krajem 19. stoljeća. Jedno je poglavlje bilo posvećeno vodviljima, a govorilo je o poduzetniku koji je došao u sobu punu imigranata, dakle ljudi koji si nisu mogli priuštiti učene kulturne događaje i čija bi odjeća smrdjela na hranu, rad i znoj. Taj je poduzetnik ušao u taj prostor, pomirisao zrak i uzviknuo: *Miriše na novac!* Zato je nazvao te smrdljive ljude *najmirisnijom gomilom na svijetu* (*the best smelling crowd in the world*) jer, nakon što je svatko od njih platio po novčić da pogleda film, novčići su se na kraju zbrojili u – Hollywood! Sviđa mi se ideja *najmirisnije gomile* – to da se u istom prostoru nalaze gledatelji i onaj tko projicira svoj vlastiti film. Performans time postaje jedinstven događaj koji ne možeš unovčiti onako kao što možeš klasični film, koji istovremeno možeš prikazivati na nekoliko različitih mjesta. To zapravo izokreće ideju *najmirisnije gomile*, jer to ne radiš kako bi zaradio novac, nego kako bi podijelio iskustvo s ljudima u prostoriji.

Da se sad vratim na Kena Jacobsa i *Bi-Temporal Vision*. Radilo se o terminu koji je Ken Jacobs koristio za projiciranje *footagea* s dva projektora, gdje si mogao kontrolirati brzinu traka dok je prolazila kroz njih (i varirati stupanj usklađenosti slike na projekcijama s različitih traka, op.a.). Kada sam ušao u taj prostor, Ken Jacobs poticao nas je da se premjestimo više prema unutrašnjosti dvorane jer sjedimo na krivome mjestu. U protivnom nećemo dobro vidjeti film, što će ga naljutiti. On je ponekad dosta čudljiv prema publici... I to je taj smrad, taj psihološki smrad koji se povezuje s bivanjem u istom prostoru s tipom koji stvara "film". Sve različite reakcije publike, bez obzira radilo se o nekome tko ne želi sjesti na pravo mjesto u prostoriji ili digne noge na sjedalo ispred sebe, to su stvari koje me privlače.

A privlači me i vodvilj – opasnost koja se može dogoditi, ako netko npr. žonglira tanjurima i jedan od njih odleti prema publici i razreže nečije oko što je, naravno, referenca na Buñuelovog *Andaluzijskog psa* (1929). To je prava opasnost koju ne dobivaš u svome uobičajenom kinu. Najgora vrsta opasnosti koju možeš dobiti od sjedenja u kinu je da budeš zagađen nekom groznom slikom svijeta, propagandnim stavom ili sl., što je prilično ozbiljno, ali ja volim pravu opasnost, onu koja se vezuje uz npr. *punk rock* koncerte, na kojima te mogu zgaziti, ili se netko po tebi može popišati i ispovraćati, ili će te pogoditi bocom, ili te jednostavno može razbiti neki pijani propalica. To je opasnost kakva me zanima.

Mario Kozina: Ulazi li među ove opasnosti i mogućnost epileptičkog napada?

Bruce McClure: I ta mi se ideja sviđa... Ako imaš epilepsiju, bi li radije sjedio u autu za volanom ili u kinu, gdje ti netko može pomoći da ne pregrizeš jezik i tko će na vrijeme potražiti liječnika? Primjerice, moj je rođak dobio epileptički napadaj za vrijeme vožnje, jer je sunce koje je prolazilo kroz drvoređ oko ceste stvorio efekt *flickera*, zbog čega je sletio s ceste i poginuo. Ja ne mogu brinuti o ljudima koji su osjetljivi na svjetlost.

Autori poput Kena Jacobsa i Tonyja Conrada upozorit će te da njihov film ima svjetlosne frekvencije koje bi mogle izazvati napadaj. Ja to ne želim raditi, iako to drugi ljudi rade umjesto mene. Jer, ako netko i dobije napad, mogao bi tužiti mene, kino ili sveučilište na kojem je vidio performans, grad i sve ostale, samo zato što je dobio napad tijekom nastupa.

Mario Kozina: A ne mogu tužiti sunce i drveće.

Bruce McClure: Da.

Mario Kozina: Kad već spominješ vodvilj, pređimo malo i na izvedbenu stranu tvojih nastupa. Primjerice, kada zapravo počinje tvoj nastup: pokretanjem projektora ili ranije?

Bruce McClure: Trudim se da to bude jasno, pa nekada počnem izvoditi dok ljudi sjedaju. Ali sviđa mi se i pripremni period, dok ljudi sjede i čitaju programske bilješke. I proces odabira sjedala: ljudi obično ne znaju gdje da sjednu. Jučer su, primjerice, stolice bile razmještene svuda po dvorani, pa su me mnogi pitali gdje da sjednu, a moj odgovor je – gdje god da sjedneš!

Mario Kozina: Zanimljivo mi je da si se u samome početku publici počeo obraćati na talijanskom, jeziku koji većina gledatelja ipak ne razumije. To mi je nekako funkcioniralo i kao poruka da ne treba previše razmišljati o onome što slijedi, nego da treba samo sjesti, slušati i gledati.

Bruce McClure: I moj uvod također je dio vodvilja. Zato performans počinje čim uđeš u prostor, a strukturiram ga tako da prvo odradim *live act*. Tijekom svog prvog nastupa u Muzeju Whitney napravio sam vodviljsku točku, tj. mali nastup sa zvukom nakon kojeg sam prikazao svoje filmove. Od tada sam se uvijek predstavio publici, da vide tko sam i da mogu reći što god mi padne napamet. Ponekad je ono što govorim organizirano oko neke teme, a ponekad nije. Ponekad se sve svodi na upozorenje, tj. ismijavanje upozorenja o opasnosti izvedbe, umjesto da ga stavim na sâm film kao što to radi Tony Conrad ili Ken Jacobs. Rekao bih nešto tipa: sada ćete vidjeti bljeskajuća svjetla i glasne zvukove. Ti podražaji nisu ništa drugačiji od zvukova i bljeskova iz bilo kojeg drugog filma koji ste u životu gledali, samo što su frekvencije malo drugačije.

Mario Kozina: Što je sa zvukom? Dizajniraš li ga odvojeno od vizuala ili...?

Bruce McClure: Zvuk je, kao i u svakom konvencionalnom filmu, optički zvuk. Signali koji su proizvedeni rezultat su svijetlih i tamnih područja koja prolaze preko glave čitača zvuka, što je još jedno mini-kazalište. Postoje dva mini-kazališta: jedno je ono između lampe i filma koji se prikazuje, gdje možeš zamisliti ljude kako sjede unutar dosega projektora i gledaju kako se prikazuje film, osvijetljeni svjetlošću s ekrana. Drugo mini-kazalište je sustav optičkog zvuka, koji se sastoji od binarnog sustava dviju lampi. Kad god emulzija prođe ispred nje, sve postane vrlo, vrlo tiho, iako ne i nijemo. Čim prođe bazu, pojavljuje se dosta buke. Postoji i granica između te dvije stvari, što pak stvara vrlo izražajan signal, koji čuješ kao BUM! Tako da to zvuči ovako: Ššššš-bum-khhhhh-bum-ššššš...itd. Jednom kada dobijem taj signal, umjesto da ga pošaljem direktno na zvučnik, a to je ono što većina projektora čini, procesuiram ga kroz matricu koju zovem "maternica" ili "mother-bord" ili "mother-hood" ili "mother-dome". Iz te maternice proizlazi čudno dijete za koje

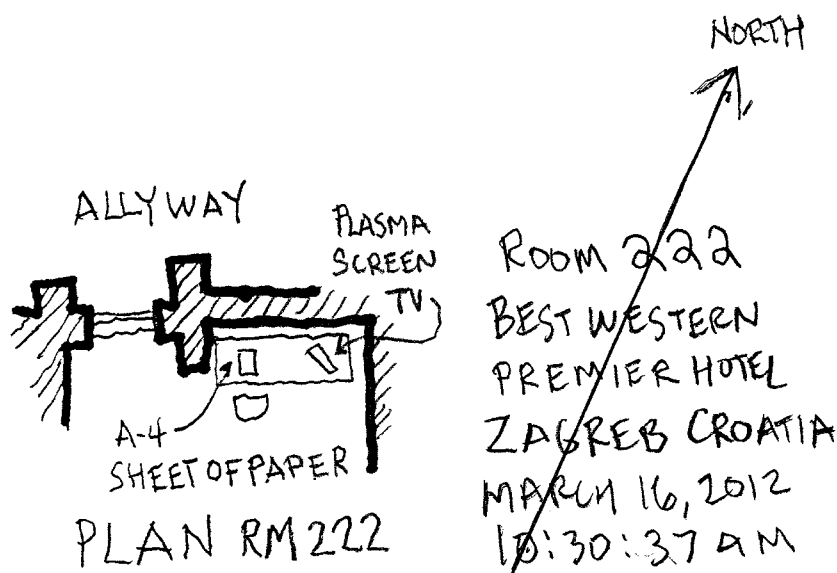
To ne može ili možda nije briga, ali Guinnesses

PROJECTION PERFORMANCE by BRUCE MCCLURE
STUDENTSKI CENTAR ZAGREB CROATIA
FRIDAY MARCH 16 2012 9:30PM

— THEATER —

— QTD —

ONCE
UPON A
TIME THERE
WAS



nikad ne znaš kakvo će biti: nekada to može biti nešto užasno i odvratno, a nekada slatko, i s time se pokušavam hrvati, tj. pokušavam prekondicionirati zvuk prije nego izađe, da bude nešto prekrasno, glasno ili nešto treće. Možda je malo zamarajuće razgovarati o tehničkim stvarima koje izvodim, ali meni je to zanimljivo, jer radim s nečim što je vrlo mirno, repetitivno i prilično lako za *hendlanje*, dok se odnosi između dviju traka u projektorima cijelo vrijeme mijenjaju. Zapravo se radi o vrlo dinamičnom procesu, pa se lako može dogoditi da potpuno izgubiš kontrolu. Tako da možeš dobiti nered, a možeš u svemu pronaći i neka predivna mjesta.

Mario Kozina: Kako osmišljavaš svoje nastupe? *Skladaš* li ono što izvodiš prije samog nastupa, pa reagiraš s obzirom na situaciju?

Bruce McClure: Tako je. Ne volim raditi ovu analogiju jer je klišeizirana, ali svejedno – netko tko piše glazbu za dvoje muzičara staviti će oznake na papire s notama i muzičari će na temelju nota svirati ono što misle da osoba želi da sviraju. Ali uvijek postoji veliki jaz između onoga što je napisano i njegove izvedbe. Ono što ja radim jest da skladam nešto tako koristeći uzorke crnog i bijelog, znajući da će ove stvari stimulirati cijelo kino u vibracije. Te vibracije programirane su kroz vrpce, iako one nisu definitivne, tj. ne kažu ti kako će to zvučati i što će se dogoditi *in situ*. Dakle, ono što ja radim nije improvizacija, nego me se navodi da napravim određene stvari.

Mario Kozina: S obzirom na sve što si spomenuo, tvoj nastup kombinira mnogo toga: film, kazalište, vodvilj, glazbu... Znam da ne voliš da se tvoj rad bilo kako kategorizira, ali svejedno ću pitati kako bi nazvao svoju umjetnost? Projekcijski performans (*projection performance*)?

Bruce McClure: Rekao bih nešto tipa *Gesamtkunstwerk*, totalno djelo, iako je to vjerojatno loš prijevod originalnog naziva. Volio bih imati potpunu kontrolu nad svojim djelom, ali ovaj naziv koristim kako bih ismijao Wagnera, a ismijavam ga zajedno sa Shakespeareom, psihijatrima, psiholozima, neurolozima, psihofiziolozima i svima ostalima koje volim uključivati u svoje viceve.

Mario Kozina: Kad smo već kod viceva i igara riječima, zamolio bih te da objasniš svoj odnos prema *Finneganovom bdijenju*, na koje se referiraš u nazivima svih performansa koje sam gledao.

Bruce McClure: *Finneganovo bdijenje* koristim kao leksikon, rječnik ili telefonski imenik. Za mene je to mjesto na kojem tragam za jezikom, koje u procesu selekcije "prisvajam", pa postaje moj vlastiti jezik. Inače, sâm naziv *bdijenje* (*wake*) shvaćam na nekoliko načina. Prvo je doslovno: *bdijenje* nakon nečije smrti, fešta na kojoj se razgovara o umrloj osobi, na kojoj se jede, pije i sl. Drugo značenje je brazda za brodom (*wake of the ship*), tj. trag koji brod ostavlja za sobom u vodi tijekom plovidbe. Ono što je mogao biti ujednačeni tijek valova pretvara se u turbulentnu brazdu. Također, koristim ga kao podsjetnik na Harta Cranea, američkog pjesnika koji je umro 1930-ih, jer je na putu iz Meksika u Kubu skočio s broda. Sviđa mi se ideja spajanja brazde broda s *bdijenjem* za Harta Cranea. To su sve moje vlastite male fascinacije, jer je Hart Crane pjesnik kojeg jako cijenim i na njega se referiram čak i u bilješkama. Dakle, Hart Crane je pjesnik koji je umro, *bdijenje* je *bdijenje* za nekoga, a turbulencija je ono što radim – dolazim u statičan prostor i uzburkam

ga zvukom... A postoji i ta analogija da nakon što se dogodi nešto veliko poput poplave, zemlja se nalazi u stanju *nakon* tog događaja (*in the wake of the event*). To su sve stvari koje mi padaju napamet kada spomeneš *Finneganovo bdijenje*.

Mario Kozina: Vratimo se malo i na programske bilješke koje radiš za svaki svoj nastup. Zanima me možemo li i njih shvatiti kao ravnopravni dio onome što smo vidjeli i čuli?

Bruce McClure: Naravno. Tekst na letku djelomično su izvadci iz prijave koju sam napisao kako bih dobio novac na nekom natječaju. Ne mogu pisati te stvari bez da odgovaram na način koji smatram korisnim ili zanimljivim. Zato sam ga izrezao i zalijepio preko programskih bilježaka, jer one govore točno o čemu razmišljam, pa makar to značilo da grizem ruku koja me hrani ili barem *uzvraćam ugriz* istoj toj ruci. Tako da ovdje ima dosta igara riječima. Primjerice, rečenica "It may not or maybe a no concern of the Guinneses but." – odmah u nastavku objasnio sam da se radi o prvoj rečenici iz treće knjige *Finneganovog bdijenja*. To je igra riječima: Guinneses možeš pročitati kao *geniuses* (geniji), tako da rečenica može značiti i "odjebite, vi geniji" (*It may not be a concern of the geniuses' butt*, op.a.). Ali zapravo, volim tumačiti te bilješke, pa slobodno odaberi neki dio i pitaj.

Mario Kozina: U jednome se dijelu referiraš na Cezara. Taj dio nisam shvatio.

Bruce McClure: Julije Cezar – njega su izrezali iz majčine utrobe, po čemu je carski rez i dobio ime. Također, tu je i epileptički napad (*epileptic seizure*), kao i rez među dvije zalijepljene trake. Tu je i cezura u poeziji, stanka koju radiš iz retoričkih ili semantičkih razloga, a cezura može označavati i rez frejma na filmskom materijalu. Sve u svemu, to je jako dobra riječ, bremenita značenjem.

Mario Kozina: A zašto u bilješkama radiš toliko referenci na rođenje? Osim carskog reza, projektor nazivaš maternicom, filmske trake su blizanci, a na prvu si stranicu stavio fotku kina koje između ostalog prikazuje i *lščekivanje noći* (*Anticipation of the Night*, 1962.) Stana Brakhagea, koje se bavi prikazivanjem događaja iz perspektive djeteta koje još nema svijest o svijetu koji ga okružuje?

Bruce McClure: To ti je kao sa psićima: jednostavno zato jer ih ljudi vole!

[In the Wake of McClure]

Bruce McClure in conversation with Mario Kozina

Introduction translated from Croatian by Marina Miladinov

B

ruce McClure first performed in Croatia in 2010, at 25 FPS International Experimental Film and Video Festival, where he introduced himself with two performances: *Treeshade Looms Up Behind the Jostling* and *There Was Someone Else Behind It*. In both cases, he used found footage from a bird docu-drama from the 1950s called *Birds of Northern Places*, which he divided into several segments by cutting the strip in places where every

film shot ended. Then he assembled the strips into circular loops of various lengths, placing them on one another, and projected them onto the screen from several projectors, which created an impression of instability and distortedness of both the image and the video, owing to the discrepancy between the lengths of the strips. After the first part, in which the image on the screen seemed to hesitate between its articulation and dissolution, there came the *FIST*, in which the artist abandoned the figurative features of the content of the footage from the first part and devoted himself to varying their rhythmical qualities in image and sound.

His performance *It may not or maybe a no concern of the Guinnesses but* (March 2012), presented at the symposium Actionable Image, was perhaps even more radical than what we had seen two years earlier: Bruce no longer used bird footage “in order to make us like him,” but hand-processed material in which black and white sections of film emulsion were covered by strips in order to create geometric shapes, resulting in discrepancies and variations of the “geometric” theme which were then projected onto the screen. Their rhythmic exchange again created an extremely powerful effect of flickering and glaring lights of high frequency, their visceral power enhanced by an equally intense sound recording.

The more experienced viewers could read this performance as a small-scale history of cinema as both an art and an institution: geometric abstractions recalled the artists from the first cinema avant-garde in the 1920s, especially Viking Eggeling and Hans Richter, while the intense flicker inevitably reminded of Tony Conrad’s classic film of the same name from 1965. The visceral quality of McClure’s projection performances also holds an association to the archaeology of cinema, a period in which films were shown

as part of vaudeville performances, as one of many attractions intended for mass audiences. Owing to the flickering of the nitrate tape, which – as it was believed – could harm the eyesight, as well as its inflammability, film projections also had an aura of danger, which is why the higher classes considered them as “violent stimulation of nerves” suitable only for the entertainment of the working classes, as Noël Burch stated in his seminal work *Life to Those Shadows* (1990).

Another associative and interpretative line of McClure’s performances is related to *Finnegans Wake*, the famous avant-garde novel by James Joyce published in 1939, which has remained almost untranslatable into other languages because of its specific approach to language. Joyce used morphology and syntax in order to explore the potential of language in terms of sound and rhythm, while its semantic, “referential” component has been pushed into the background. Translating that novel would mean “betraying” it, an idea that Bruce played upon in the very title of his performance, which was created by inserting the first line from the third book of *Finnegans Wake* into one of the translation applications available online. The distortedness, fragmentation, and clumsiness of the translation is analogous to the attempts at intellectualizing Bruce’s work, as well as forcing it into the moulds of legacy of the history of cinema, an ailment that I could not avoid myself when writing this introduction. In my defence, I might say that Bruce himself does not flinch either from referring to the archaeology of cinema or the legacy of its avant-garde, if for no other reason, then in order to appropriate, adapt, and/or mock it.

On one occasion, Bruce admitted to me that he enjoyed the intellectual dimension of what he was doing, but he didn’t consider it crucial for understanding his art. The accent remains on the visceral and spectacular quality of his performances, as well as the realistic fear that your eyes may jump out of their sockets, that your eardrums may explode, or that the cinema may fall apart because of the “turbulence”. The metaphor of a disintegrating cinema (i.e. film as an artistic medium and a performative-representative event) acquires an additional layer of meaning in his performances. By using the projector instead of a camera as the key element in producing a film *spectacle*, Bruce emphasizes the performative side of presenting and watching a film at the cinema theatre, and by placing himself and his cinematic instrumentary into the same space as the audience, he has given a theatrical dimension to his work. One should also note the programme booklets and handouts (which likewise enrich his performances in terms of experience and meaning with their puns and references), his habit of spontaneously addressing his audience before the performance, and the touch of danger and unpredictability during the projection, which supplies his performances with some elements of vaudeville.

Bruce McClure’s performances shift the borderlines of cinema and link it to other art practices. The experience of watching and listening to his projection performances may be best described as an audio-visual elementary disaster with a visceral power that shatters the understanding of cinema as a place of passivity and simple consummation of audiovisual materials. In a way, it is also a Dadaist attempt at crushing like a natural disaster upon everything that we (think that we) know about cinema as art and an institution, the history of cinema, the avant-garde, and the performing arts, as well as an invitation to take the remaining splinters and fragments, and to build up an entirely new attitude towards art and the way we see it, unburdened by limitations.

**Bruce McClure, To ne može ili
možda nije briga, ali Guinnesses /
It may not or maybe a no concern
of the Guinnesses, 2012,
photo: Damir Žižić**



Mario Kozina: For your previous performance in Zagreb, you used bird footage, whereas yesterday you used two strips of film with no recorded images. Can you explain how you choose the materials that you work with?

Bruce McClure: I never create the footage I use by myself. I take something that I already have and that is available to me. In those performances in which I used the bird footage, I wanted to have camera content, in this case a black-and-white sound feature about birds in the north. I considered it interesting because it had animals in it and I thought something like that might attract a considerable amount of attention, since people like watching animals. I also chose them because shots of birds and nature are more neutral than advertisements from the 1950s and 1960s, for example, or propaganda films from the same period, things that are laden with all sorts of meanings that I didn't want to deal with. The very fact that the footage was black-and-white and several decades old gave a nostalgic quality to the material, so that it wasn't really neutral either. Nevertheless, it was as close to neutral as I could find.

In my performance yesterday I used handmade materials that are also quite neutral, although the intervals of black and white, rectangles, and flicker are also associated with the early cinema avant-garde and animations from the 1920s and 1930s, as well as Peter Kubelka, Tony Conrad, etc. There are also associations with minimalism in painting, Ellsworth Kelly and so on. What I mean to say is that even my choice of working in black emulsion is far from neutral; it is filled with associations, but I am happy to revisit it.

Mario Kozina: Have you always chosen neutral film material for your performances?

Bruce McClure: In the beginning, I worked with something called slug: it is the material used in editing in TV productions when there was some space to fill on film or videotapes. Those were mostly shots from American sitcoms from the 1950s, 1960s, and 1970s, such as *I Love Lucy*, *My Three Sons*, or *Daniel Boone*. I applied devices to those materials that produced stroboscopic lights, and I also used the splicer, rewinds, and projectors. The idea was to find a way how to cancel the image on slugs, which had already been rendered inoperable by the scratcher to prevent the commercial use of the images. I worked my way into this whole thing with various devices: I scratched it, intervened into the soundtrack to affect the sound, I altered the image, and so on. Those were my earliest works.

Mario Kozina: You were doing it live?

Bruce McClure: No, I was doing it at the studio. Those were not performances as I do them today, I was even letting other people project them. At that time I was still a "classical filmmaker".

Mario Kozina: When did you start projecting your films by yourself?

Bruce McClure: Soon afterwards. One of the first projections took place at a cinema theatre with only a dozen seats, which is called Microcinema, at the Anthology Film Archives in New York, where you can see things like this every week for the price of 5 dollars. Another place where I projected my stuff were bars. I started doing that around 1994 or 1995. And that

was actually what I do today: I bring my stuff and set it up, I do the performance, and I leave. I've also done light installations during raves.

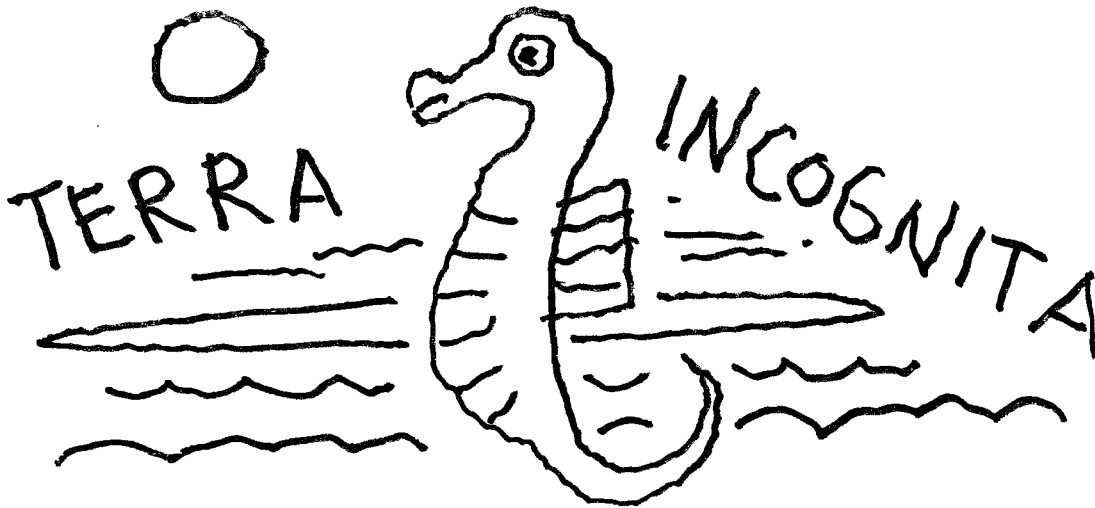
Mario Kozina: Why do you find it important to do your projection performances in the same space with the audience?

Bruce McClure: Somewhere between 1995 and 1996, while I was still working with stroboscope discs and flashing lights that I would set up in bars or at raves, a friend invited me to a performance by Ken Jacobs, which was called *Bi-Temporal Vision: The Sea* (1994). That was the first projection performance that I saw. At that time, I was reading a book on the archaeology of cinema, that is, on cinema as a sort of amusement that evolved in the late 19th century. There was a chapter on vaudevilles, which talked about an entrepreneur who entered a room full of immigrants, that is, people who couldn't afford any highbrow cultural events, and whose clothes reeked of food, work, and sweat. That entrepreneur entered the movie house, smelled the air, and exclaimed: *Smells like money!* That is why he called those stinking people *the best smelling crowd in the world*, for after everyone had paid a dime to see the film, those dimes eventually summed up to – Hollywood! I like the idea of *the best smelling crowd* – that you have the viewers and the author projecting his own film in the same space. Thus the performance becomes a unique event, which you can't cash as you would cash a classical film, which you can play in various places at the same time. That actually inverts the idea of *the best smelling crowd*, since you don't do it in order to earn money, but in order to share the experience with those people in the same room. But let me come back to Ken Jacobs and *Bi-Temporal Vision*. It was a term that Ken Jacobs used for projecting the footage by means of two projector setups, where you could control the speed of the strip passing through (and thus vary the degree of congruence between the images on the projections of various strips – author's note). When I entered the room, Ken Jacobs made us move towards the interior, since we were sitting in the wrong place. Otherwise we wouldn't see the film well, which would make him angry. Ken can have that horrible disposition towards the audience... And that is the stench, the psychological stench that is connected to being in the same space with a guy who creates "cinema". And all those different reactions of the audience, be it that someone refused to sit in the right place in the room or that he put his feet up on the seat in front of him, these are the things that I find attracting.

And I am also attracted by vaudeville – the danger that might come up if someone, for example, juggles with plates and one of them flies into the audience and slices someone's eye open, which is, of course, a reference to Buñuel's *Un chien andalou* (1929). That is real danger, which you don't get at your usual cinema theatre. The worst sort of danger you can get while sitting in a theatre is to get polluted by some horrible image of the world, propaganda attitude, and so on, which is quite serious, but I like real danger, such is connected to punk rock concerts, for example, where you can be trodden to death, puked or pissed upon, hit by a bottle, or simply beaten up by some drunken punk. That is a sort of danger I am interested in.

Mario Kozina: Is the danger of getting an epileptic seizure among such dangers?

Roman cartographers labeled unknown regions 'here be lions.' My performances
preside over the taming of ferocious machinery and optical sound. By structuring in
time I disambiguate terra incognita.



My performances, sonic and otherwise, leave thought to intellectuals celebrating
reflex arcs to a ganglion of shared subjective states. My pledge is to an audience
of intersubjectivity that constitutes a playing field between differently organized
experimental worlds. Galloping asymmetrically across an open field of mental
chronometry I project on a living city, a herd of hippocampi, each a mini-multiplex
fitted
with the latest audio compression technology. Nerve impulses ricocheting from
afferent
to efferent are not entailed with meaning, self-presentation, practical jokes, or social
emotions but a shared reflex incidentally situated with partially shared divergences
to
allow modulation into other keys.



Bruce McClure: I like that idea as well... If you're suffering from epilepsy, would you rather sit in a car or in a cinema theatre, where someone can help you not to bite off your tongue, for example, or someone will call a doctor in time? A cousin of mine got an epileptic seizure while driving because the sunshine passing through the trees along the road created a flicker effect, and he went off the road and got killed. I mean that I can't take care of people who are sensitive to light. Artists such as Ken Jacobs and Tony Conrad will warn you that their film contains light frequencies that might trigger the effect. I don't want to do that, but there are other people doing it instead of me. For if someone does get a seizure, he or she might sue me, the cinema theatre, or the university where the performance has taken place, the city and everyone else, simply because he or she got a seizure during the performance.

Mario Kozina: And they cannot sue the sun or the trees.

Bruce McClure: Yes.

Mario Kozina: Since you have mentioned vaudeville, let's turn a bit to the performative side of your shows. For example, when do they actually start: with the turning on the projector or before that?

Bruce McClure: Well, I usually try to make it clear, so sometimes I begin to perform while people are taking their places. But I also like the preparation period, while people are sitting and reading the programme notes. And the process of choosing a seat: people usually don't know where to sit. Yesterday, for example, chairs were scattered all over the room and many were asking me where to sit, and my answer was – wherever!

Mario Kozina: I find it interesting that at the beginning you addressed the audience in Italian, a language that most viewers don't really understand. I thought it somehow functioned as a message that one shouldn't think too much about what's going to happen; one should just sit, listen, and watch.

Bruce McClure: My introduction is also a part of the vaudeville. That's why the performance starts as soon as you enter the room, and I structure it so as to do the live act first. During my first show at Whitney I did a vaudeville act, that is, a small sound performance after which I showed my film stuff. Since then I've always made a point of putting myself down in front of the audience, so that they may see who I am and that I may say whatever comes to my mind. Sometimes what I say is topical, at other times it is not. Sometimes it all comes down to a warning, or rather mocking the warning about the dangers of the show, instead of placing it within the film itself, as Tony Conrad and Ken Jacobs are doing. I say something like: you will now see flashing lights and hear loud sounds. These stimulations are no different from the sounds and flashes in any other film that you've seen, only the frequencies are a bit different.

Mario Kozina: What about the sound? Do you design it separate from the visuals or...?

Bruce McClure: As in any conventional film, the sound is optical sound. Signals that are produced are a result of light and dark as it passes over the sound head, which is another mini-theatre. There are two mini-

theatres: one between the lamp and the film playing, where you can imagine people sitting inside the projector and watching the film being played, illuminated by the light from the screen. Another mini-theatre is a system of optical sound, which consists of a binary system of two lamps. Whenever the emulsion passes in front of it, it tends to mute everything, but not entirely. When it passes the base, a great noise appears. There is also a borderline between these two things, which creates a very expressive signal, which you hear as a BOOM! So what it sounds like is this: Ssshhhh-boom-khhhhhh-boom-sshhhhh... etc. Once I have obtained that signal, instead of sending it directly to the loudspeaker, which is what most projectors do, I process it through a matrix that I call a womb, a "mother-board" or "mother-hood" or "mother-dome". A strange child comes out of that womb, and you never know how it will look like: sometimes it can be a horrible and hideous thing, and sometimes it can be sweet, and I am trying to grapple with that, that is, I am trying to precondition the sound prior to its emergence, to be something beautiful, or noisy, or whatever. It may be a little tiring to talk about the technical aspects of what I do, but I find it interesting, since I work with something that is very calming, repetitive, and quite easy to handle, whereas the relations between the strips in the projectors are constantly changing. It is, in fact, a very dynamic process, and you can easily lose control. Then you can get chaos, but you can also find some beautiful places in all that.

Mario Kozina: How do you design your shows? Do you *compose* what you do before the show, and then you react according to the situation?

Bruce McClure: That's right. I don't like this analogy since it has become a cliché, but all the same – someone who writes music for two musicians will mark the notation paper and the musicians will use that to play what they think that person wants them to play. But there is always a huge gap between the intention of what's written and the execution of it. What I do is I score something for me by using patterns of black and white, and knowing that these things are going to stimulate the whole apparatus into vibrations. Those vibrations I create are programmed by the strips, but these strips are not definite, they don't tell you how it will sound or what will happen on site. So what I do is not an improvisation; I am queued to do certain things.

Mario Kozina: Concerning all that you've mentioned, your performance combines many art mediums: film, theatre, vaudeville, music... I know that you dislike any kind of categorization of your work, but I will ask you anyway: how would you call your art? Projection performance?

Bruce McClure: I would say something like *Gesamtkunstwerk*, a total artwork, although that is probably a bad translation of the original term. I would like to have absolute control over my work, but I use this label in my programme notes in order to make fun of Wagner, together with Shakespeare, psychiatrists, psychologists, neurologists, psycho-physiologists, and all the others that I like to include in my jokes.

Mario Kozina: Talking about jokes and puns, could you explain your relation towards *Finnegans Wake*, to which you refer in the titles of all performance that you've mentioned.

Bruce McClure: I use *Finnegan's Wake* as a lexicon, a dictionary, or a telephone directory. For me, it is a place where I search for language, which I "appropriate" in the process of selection and make it my own language. Otherwise, the term "wake" has two meanings. Firstly, there is the literal meaning: a wake after one's death, a festive occasion where you talk about the deceased person, eat, drink, and so on. The second meaning is the wake of the ship, that is, when the ship sails through the water and there is turbulence behind it. What might have been an even roll of waves now turns into an eddied and turbulent wake. I also use the term as a dedication to Hart Crane, an American poet who died in the 1930s, having jumped from the ship on his way from Mexico to Cuba. I like that idea of connecting the wake of the ship with Hart Crane getting his wake. These are all my own little fascinations, since Hart Crane is a poet I respect a lot and I even refer to him in my notes. So Hart Crane is a poet who died, wake is a wake for someone, and turbulence is what I do – I come to a static space and disturb it with sound... And there is also the analogy that, after something great like flood has occurred, the earth is in the wake of the event. These are all things that occur to me when you mention *Finnegans Wake*.

Mario Kozina: Let us return briefly to the programme notes that you produce for each of your shows. I would like to know whether they might also be understood as an equally important part of what we've seen and heard?

Bruce McClure: Sure. The text on the handout partly consists of excerpts from an application that I wrote in order to obtain money for the project. I can't write these things without responding in a way that I consider useful or interesting. That's why I cut it out and glued it over the programme notes, since it tells you exactly what I'm thinking about, even if it means biting the hand that feeds me or at least biting back that same hand. So there are lots of puns here. For example, the sentence "It may not or maybe a no concern of the Guinnesses but" – immediately afterwards I explained that it was the first sentence from the third book of *Finnegans Wake*. It is a pun: you can read Guinnesses as *geniuses*, so that the sentence may run "It may not be a concern of the geniuses' butt". But in fact, I love to explain those notes, so feel free to choose any bit; I would enjoy that.

Mario Kozina: There is a bit where you refer to Cesar. I didn't get that one.

Bruce McClure: Julius Cesar – he was cut out of his mother's womb, that's why they call it the Caesarean. Also, there is the epileptic seizure, as well as the caesura between two strips glued together. There is the caesura in poetry, a break that you do for semantic or rhetorical purposes, and caesura can also mean cutting the frame on film. All in all, it is a very good word, laden with meaning.

Mario Kozina: And why do you refer so often to birth in your notes? Besides the Caesarean, you call projector a womb, the film strips are twins, and you place on the cover page a photo of a cinema theatre playing, among other things, Stan Brakhage's *Anticipation of the Night* (1962), which presents the events from the perspective of a child that hasn't yet developed an awareness of the world that surrounds it?

Bruce McClure: It's like the puppies: simply because people love it!

Bilješke o suradnicima

Jonathan Beller predaje na odsjecima za humanističke i medijske studije te kritičke i vizualne studije Instituta Pratt, gdje također vodi postdiplomski program medijskih studija. Autor je knjiga *The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle* (Dartmouth/UPNE, 2006.) i *Acquiring Eyes: Philippine Visuality, Nationalist Struggle and the World-Media System* (Ateneo University Press, 2006.). Trenutno radi na knjigama *Present Senses: Aesthetics/Affect/Asia* (s Neferti Tadiar) i *Wagez Within the Image*.

Miha Colner je povjesničar umjetnosti. Od 2005. djeluje kao samostalni kustos, kritičar i urednik na raznim područjima suvremene vizualne umjetnosti, a specijalnost su mu fotografija, video, film i umjetnost novih medija. Kustos je ljubljanskog Photona – Centra za suvremenu fotografiju i član organizacijskog odbora festivala Fotonični trenutki. Tijekom posljednjih pet godina također je redoviti suradnik arhivskog i istraživačkog projekta DIVA (Digital Video Archive) pri SCCA – Centru za suvremenu umjetnost u Ljubljani. Uz to je angažiran na organizaciji niza festivala i kuriranju skupnih izložbenih projekata. Od 2005. godine djeluje kao suradnik, odnosno urednik različitih časopisa, novina, radio stanica i publikacija kao što su dvotjedna emisija Art-Area na ljubljanskom Radio Študentu, Dnevnik, Fotografija, Art Words, Folio, Frakcija, Art Kontura, Zarez, Flaneur i razne druge povremene publikacije. Živi i radi na potezu između Londona i Ljubljane.

Vlatka Hozvat (rođena 1974. u Čakovcu, živi u Londonu i New Yorku) djeluje kao umjetnica u medijima instalacije, kiparstva, fotografije, performansa, videa i radova na papiru. Novije solo izložbe: galerija ZaklBranicka (Berlin, 2012.), Bergen Kunsthall (Bergen, 2011.), annex14 (Bern, 2011.) i The Kitchen (New York, 2009.). Noviji naručeni projekti: artissima 18 (Torino, 2011.), Greater New York za MoMA PS1 (New York, 2010.), Aichi Triennale (Nagoja, Japan, 2010.), u suradnji s Timom Etchellsom), Galerija Škuc (Ljubljana, 2010.) i 11. Bijenale u Istanbulu (Istanbul, 2009.). Svoje izvedbene radove predstavljala je na festivalima i u javnim prostorima širom svijeta. Diplomirala je kazališnu umjetnost na Columbia College (Chicago, 1996.), magistrirala izvedbene studije na Northwestern University (Evanston, 1997.) te doktorirala s istraživanjem zasnovanom na praksi na Southampton University (London, 2009.). Dobitnica je nagrade Rema Hort Mann Foundation za vizualnu umjetnost (New York, 2010.).

Siniša Ilić vizuelni umetnik i **Bojan Doždev** pozorišni reditelj, saraduju na različitim umetničkim radovima u kojima ispituju i reartikulišu klasičnu podelu rada u umetnosti, pozicije profesija i kolektivno autorstvo. *Pustinja slike* (Desert of Picture) je umetnički

istraživački projekat koji zasniva ju na kolekciji slika (images). *Pustinja slike* se seli kroz različite žanrove i kontekste na nesigurnoj poziciji između izvedbenih i vizuelnih umetnosti zadržavajući kao svoje glavno interesovanje trenja, dijaloge i nesporazume između slika, autora i publike. Obojica su ko-osnivači i članovi TkH (Teorija koja hoda) umetničko teorijske platforme iz Beograda.

Ivana Ivković je dramaturginja i članica izvedbenog kolektiva BADco. Koautorica je sljedećih projekata kolektiva: *Deleted Messages* i *Fleshdance* (2004.), *Memoires Are Made of This...*, izvedbene bilješke, *Protest* i *Negotiation* (2006.), *1 poor and one o* (2008.), *The League of Time* (2009.), *Point of Convergence* (2010.), *Responsibility for Things Seen: Tales in Negative Space* (predstavljen na 54. Međunarodnoj umjetničkoj izložbi Bijenala u Veneciji 2011.) i *Black and Forth* (2012.). Glavna urednica je *Frakcije* – časopisa za izvedbene umjetnosti. Autorica je tekstova objavljenih u više drugih publikacija (*Maska*, *The Drama Review*, *TkH...*) te koordinatorka programa Centra za dramsku umjetnost u Zagrebu.

Mazio Kozina apsolvant je diplomskog studija komparativne književnosti na Filozofskom fakultetu Sveučilišta u Zagrebu. U filmskom novinarstvu i kritici aktivan je od 2006., a od 2010. godine postao je član Hrvatskog društva filmskih kritičara. Redoviti je suradnik Hrvatskog filmskog ljetopisa i emisije *Filmoskop* na Trećem programu Hrvatskoga radija i stalni je gost-kritičar u emisiji *Briljanteen* na Hrvatskoj televiziji. Tekstove je objavljivao na portalima *Filmovi.hr*, *Filmski.net*, *Kulturzpunkt* i *Vip.movies*. Suradnik je nekoliko filmskih festivala, između ostalog i 25 FPS-a, Internacionalnog festivala eksperimentalnog filma i videa, *ZagrebDoxa* i *Zagreb film festivala*. Od veljače 2011. godine s Tamarom Kolarić uređuje filmski magazin *Filmonaut*. Dobitnik je Povelje Vladimira Vukovića za najboljeg mladog filmskog kritičara u 2008. godini.

Igor Marković je izvaninstitucionalni znanstvenik i slobodni teoretičar s fokusom na vizualne, filmske i kulturalne studije. Suosnivač je i suurednik časopisa *Limen – journal for theory and practice of liminal phenomena* i član uredništava časopisa *Ubiq* i *Libra-Libera*. Sudjelovao je na stotinjak konferencija i objavljivao u brojnim znanstvenim i ne-akademske časopisima i magazinima.

Tomislav Medak je filozof s posebnim interesom za konstelacije suvremene političke filozofije, medijske teorije i estetike. Koordinator je teorijskog programa i nakladničke djelatnosti Multimedijskog instituta/MAMA u Zagrebu. Zagovornik je slobodnog softvera i kulture te aktivist zagrebačke inicijative Pravo na grad. Član je zagrebačke izvedbene skupine BADco.

Mischa Twitchin je osnivač i član londonskog kolektiva Shunt, samostalni dizajner rasvjete i sveučilišni predavač (predaje na Goldsmiths College i trenutno radi na istraživanju vezanom uz antropologiju slika). Izvedbeni projekti koje režira istražuju odnose glazbene montaže, izvedenih slika i filozofskih, odnosno poetskih tekstova. http://www.shunt.co.uk/mischa_twitchin/

Manuel Vason je umjetnik koji istražuje odnos fotografije i performansa, dokumentacije i portreta, prisutnosti i reprezentacije, pri čemu nastoji premostiti razlike između fotografije i izvedbene umjetnosti kako bi stvorio jedinstvenu, hibridnu umjetničku formu. Odnos tih dviju umjetničkih formi ne svodi se na dokumentaciju i stvaranje zapisa o nekom događaju, nego razvija novu praksu, koja uključuje obje forme. Kolaboracijska naziv njegove umjetnosti usredotočena je na razmjenu kao središnju vrijednost kreativnog procesa. Njegove fotografije svrstavaju se među ikoničke prikaze Live Arta.

Stephen Zepke je slobodni znanstvenik koji živi i radi u Beču. Autor je knjiga *Sublime Art; Towards an Aesthetics of the Future* (Edinburgh University Press, 2013.) i *Art as Abstract Machine; Ontology and Aesthetics in Deleuze and Guattari* (Routledge, 2005.). Zajedno sa Simonom o'Sullivanom uredio je knjige *Deleuze and Contemporary Art* (Edinburgh University Press, 2010.) i *Deleuze, Guattari and the Production of the New* (Continuum, 2008.).

Notes on Contributors

Jonathan Beller is Professor of Humanities and Media Studies and Critical and Visual Studies at The Pratt Institute, where he also directs the Graduate Program in Media Studies. He is author of *The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle* (Dartmouth/UPNE 2006) and *Acquiring Eyes: Philippine Visuality, Nationalist Struggle and the World-Media System* (Ateneo University Press, 2006). His current book projects include *Present Senses: Aesthetics/Affect/Asia* (with Neferti Tadiar) and *Wagers Within the Image*.

Miha Colner is an art historian who, since 2005, has been working as freelance curator, art critic and editor in the various fields of contemporary visual arts, specialized in photography, video, film and new media art. He is a curator at Ljubljana based Photon – Centre for Contemporary Photography and member of organisational board of Photonic Moments festival. In past five years he has been regular collaborator at archival and research project DIVA (Digital Video Archive) at SCCA – Centre for Contemporary Art in Ljubljana. Beside that he has been involved with number of festivals and curated group exhibition projects. Since 2005 he has been working as an contributor or editor for various magazines, newspapers, radio stations and publications such as biweekly Art-Area programme on Radio Student Ljubljana, *Dnevnik*, *Fotografija*, *Art Words*, *Folio*, *Frakcija*, *Art Kontura*, *Zarez*, *Flaneur* and different occasional publications. He lives and works between London and Ljubljana.

Vlatka Horvat (born Čakovec, Croatia, 1974; lives in London and New York) is an artist working in installation, sculpture, photography, performance, video and works on paper. Recent solo exhibitions include ZaklBranicka Gallery (Berlin, 2012), Bergen Kunsthall (Bergen, 2011), annex14 (Bern, 2011), the Kitchen (New York, 2009). Recent commissioned projects include artissima 18 (Torino, 2011), Greater New York at MoMA PS1 (New York, 2010), Aichi Triennale (Nagoya, Japan, 2010, a collaboration with Tim Etchells), Galerija Skuc (Ljubljana, 2010) and Istanbul Biennale 11 (Istanbul, 2009). Her performance works have been presented internationally at festivals and public sites. Horvat holds a BA in Theatre from Columbia College (Chicago, 1996), an MA in Performance Studies from Northwestern University (Evanston, 1997), and a PhD, practice-based research, from Roehampton University (London, 2009). She is a recipient of the Rema Hort Mann Foundation visual art award (New York, 2010).

Siniša Ilić (visual artist) and **Bojan Djordjević** (theatre maker) have been collaborating on various art projects investigating and re-articulating the traditional division of labour in the arts, profes-

sional positions, and collective authorship. *Desert of Picture* is an art research project based on a collection of images. The project migrates through several genres and contexts at an uncertain position between the performing and visual arts, keeping the friction, sharing, and misunderstanding between the images, the artists, and the audience as its main interest. Both authors are co-founders of TkH (Walking Theory), a Belgrade-based artistic and theoretic platform.

Ivana Ivković is a dramaturg and member of theatre collective BADco., co-authoring the company's projects: *Deleted Messages*, *Fleshdance* in 2004, *Memories Are Made of This...* performance notes, *Protest and Negotiation* in 2006, *1 poor and one 0* in 2008, *The League of Time* in 2009, *Point of Convergence* in 2010, *Responsibility for Things Seen: Tales in Negative Space* presented at the 54th International Art Exhibition – la Biennale di Venezia in 2011, and *Black and Forth* in 2012. She is the editor-in-chief of *Frakcija Journal for Performing Arts*, has published in several other publications (*Maska*, *The Drama Review*, *TkH...*), and is a program coordinator at the Center for Drama Art in Zagreb.

Mario Kozina is about to graduate comparative literature from the Faculty of Philosophy, University of Zagreb. He has been active as a cinema journalist and film critic since 2006, and in 2010 he became a member of the Croatian Society of Film Critics. He has authored a number of texts published in *Croatian Film Chronicles* and a programme called *Filmoskop* for the Third Programme of Croatian Radio, and has been a regular guest critic in *Briljanteen* programme of the Croatian Television. He has published on internet portals such as *Filmovi.hr*, *Filmski.net*, *Kultpunkt*, and *Vip.movies*. Collaborator of various film festivals, among others 25 FPS, International Festival of Experimental Film and Video, ZagrebDox, and Zagreb Film Festival. Since February 2011, he has been editing *Filmonaut* cinema magazine together with Tamara Kolarić. In 2008, he received the Vladimir Vuković Plaque for the best young film critic.

Igor Marković is an independent scholar and free-lance theoretician focusing on visual, cinematic, and cultural studies. He is a co-founder and co-editor of *Limen – journal for the theory and practice of liminal phenomena*, and member of the editorial boards of *Ubiq* and *LibraLibera* journals. He has participated in more than a hundred conferences and published in numerous scholarly and non-academic journals and magazines.

Tomislav Medak is a philosopher with interests in constellations of contemporary political philosophy, media theory and aesthetics. He is co-ordinating theory program and publishing activities

of the Multimedia Institute/MAMA (Zagreb, Croatia). He's a free software and free culture advocate and activist for the initiative Right to the City in Zagreb. He is a member of the Zagreb based performance collective BADco.

Mischa Twitchin is a founder-member of the London-based Shunt collective, a freelance lighting designer, and an academic (teaching at Goldsmiths College and currently developing research on the anthropology of images). As a theatre maker, his own performance projects explore relations between musical montage, performed images, and philosophical or poetic texts. http://www.shunt.co.uk/mischa_twitchin/

Manuel Vason's artistic practice explores the relationship between photography and performance, between documentation and portraiture, between presence and representation; it bridges photography and performance art to create a unique hybrid artform. The relationship between those two artforms is not that of documentation, of creating a record of an event, but one of developing a new practice, which incorporates both artforms. The collaborative nature of his practice has the notion of exchange as the centre value of the creative process. His images to date have become some of the most iconic images representing Live Art.

Stephen Zepke is an Independent Researcher living in Vienna. He is the author of *Sublime Art; Towards an Aesthetics of the Future* (Edinburgh University Press, 2013) and *Art as Abstract Machine; Ontology and Aesthetics in Deleuze and Guattari* (Routledge, 2005). He is the co-editor (with Simon O'Sullivan) of *Deleuze and Contemporary Art* (Edinburgh University Press, 2010) and *Deleuze, Guattari and the Production of the New* (Continuum, 2008).

Frakcija

Časopis za izvedbene umjetnosti /
Performing Arts Journal
No. 62/63,
ljetno/summer 2012.

IZDAVAČI Centar za dramsku umjetnost /
/ PUBLISHERS Centre for Drama Art
Andrijevićeva 28, Zagreb, Croatia
&
Akademija dramske umjetnosti /
Academy of Dramatic Art
Trg maršala Tita 5, Zagreb, Croatia

ADRESA UREDNIŠTVA CDU – Centre for Drama Art
/ EDITORIAL ADDRESS Andrijevićeva 28
10 000 Zagreb
Croatia
tel: +385 91 8929 747
e-mail: frakcija@cdu.hr
<http://www.cdu.hr>

UREDNICI BROJA Tomislav Medak
/ EDITORS OF THIS ISSUE Ivana Ivković

UREDNIŠTVO Ivana Ivković (glavna urednica / editor-in-chief)
/ EDITORS Una Bauer, Marin Blažević, Goran Ferčec, Oliver
Frlić, Marko Kostanić, Ivana Sajko, Jasna Žmak

UREDNIČKI SAVJET Ric Allsopp, Bojana Cvejić, Lada Čale Feldman,
/ EDITORIAL BOARD Tomislav Brlek, Ivica Buljan, Matthew Goulsh,
Agata Juniku, Florian Malzacher, Jon McKenzie,
Aldo Milohnić, Goran Sergej Pristaš, Heike Roms

TAJNICA UREDNIŠTVA Maja Mihaljević
/ EDITORIAL SECRETARY

D&AD Ruta

TYPOGRAPHY Typonine Sans, Marlene Display
[Nikola Đurek → www.typonine.com]

PRINTING Tiskara Zelina

PODRŽALI Gradski ured za kulturu Grada Zagreba /
/ SUPPORTED BY City Office for Culture Zagreb
Ministarstvo kulture Republike Hrvatske /
Ministry of Culture of the Republic of Croatia

KORICE / COVER BADco. *Odgovornost za viđeno / Responsibility
for Things Seen*, 2011, photo: Ivan Kuharić

This issue of Frakcija Performing Arts Journal is jointly published
with BADco. within the platform LABO21.

BADco. is co-organizer of LABO21 - European Platform for
Interdisciplinary Research on Artistic Methodologies, a partner
project of BADco. (Zagreb), BUDA Arts Center (Kortrijk),
Laboratorium (Antwerp) and University of Circus and Dance
(Stockholm).

With the support of the Culture programme of the European Union



Education and Culture DG

Culture Programme

This project has been funded with support from the European
Commission. This publication [communication] reflects the views
only of the author, and the Commission cannot be held responsible
for any use which may be made of the information contained
therein.

Subscribe to a new series of bilingual (Croatian+English) issue of the Performing Arts Journal FRAKCIJA!

Da, želim se pretplatiti na 4__ broja FRAKCIJE.

Yes, I would like to subscribe for 4__ issues of FRAKCIJA.

Pretplata (+ poštarina) za područje Hrvatske iznosi 200 kuna za 4, koja će platiti na žiro račun Centra za dramsku umjetnost:
2402006-1100071679 ERSTE & STEIERMÄRKISCHE banka

International subscription rates are:

EUROPE:

4 issues: 40 Euro + 16 Euro (postage + handling)

USA:

4 issues: 40 Euro + 25 Euro (postage + handling)

JAPAN, AUSTRALIA, NEW ZEALAND:

4 issues: 40 Euro + 30 Euro (postage + handling)

I will pay Euro to:

No. 7030000-1132644
Erste & Steiermärkische
bank, Varšavska 3-5, 10 000
Zagreb, Croatia
(Bank account: 2402006-
1031262160)
SWIFT CODE: ESBCHR22

Ime / Name:

Organizacija / Organisation:

Adresa / Address:

tel:

fax:

potpis / signature:

e-mail:

Ovaj listić i kopiju uplate poslati poštom na adresu: / Please send this subscription form with copy of payment to the address:
FRAKCIJA, Performing Arts Journal, adresa / address: Centre for Drama Arts, Andrijaševićeva 28, 10 000 Zagreb, Croatia
tel: +385 91 8929 747, e-mail: frakcija@cdu.hr